

THE ATHENÆUM

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SATURDAY, OCTOBER 8, 1904.

PRICE
THREEPENCE
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UNIVERSITY of LONDON.

COURSES OF LECTURES will be delivered on SOCIOLOGY and COGNATE SUBJECTS, under the Martin White Benefaction, at the LONDON SCHOOL OF ECONOMICS, CLARE MARKET, W.C., as follows:—A General Course by Dr. WESTERMARK, beginning on TUESDAY, October 11, at 3 p.m., course on Ethnology by Dr. A. C. HADDON, beginning on FRIDAY, October 14, at 3 p.m. A Course on Comparative Ethics, by Mr. L. T. HOUGHES, M.A., beginning on MONDAY, October 17, at 3 p.m. The First Lecture of each Course is Free. For further particulars apply to the SECRETARY, London School of Economics.

UNIVERSITY of LONDON.

LECTURES IN ADVANCED BOTANY.

FOUR LECTURES on MODERN BOTANY and its PROBLEMS will be given at the CHELSEA PHYSIC GARDEN, S.W., by Sir WILLIAM THIRLBY-DYER, K.C.M.G., C.I.E., LL.D., F.R.S. (Director of the Royal Botanic Gardens, Kew), on the following dates: OCTOBER 12, 19, and 29, and NOVEMBER 2, 1904, at 4 p.m. The Lectures are free; cards of admission may be obtained on application to the undersigned, P. J. HARTOG, Academic Registrar.

UNIVERSITY of LONDON.

LECTURES IN ADVANCED ZOOLOGY.

A COURSE OF THREE LECTURES on the FOSSIL VERTEBRATES of EGYPT will be given at the UNIVERSITY COLLEGE, GOWER STREET, W.C., by CHARLES W. ANDREWS, D.Sc., F.G.S., on MONDAYS, October 31, November 7 and 14, at 4.30 p.m. The Lectures are free; cards of admission may be obtained on application to the undersigned, P. J. HARTOG, Academic Registrar.

UNIVERSITY COLLEGE, LONDON.

(University of London.)

ARCHAEOLOGY IN RELATION TO LITERATURE.

A COURSE OF LECTURES on this Subject will be given by Prof. ERNEST GARDNER on MONDAYS, at 3 p.m., supplemented by Demonstrations in the British Museum on WEDNESDAYS at 3 p.m. Introductory Lecture, open to the Public without Payment or Ticket, on MONDAY, October 17, at 3 p.m. Lectures on Archaeological Subjects for Hon. B.A., M.A., and other Examinations of the University, and for Post-Graduate Work.

For Prospectus, &c., apply to WALTER W. SETON, M.A., Acting Secretary.

MERCHANT TAYLORS' SCHOOL, Charterhouse Square, E.C. ENTRANCE EXAMINATIONS for Boys under 14 years of age on December 11, 1904, will be completed for on DECEMBER 1, 2, and 8 next. An ordinary ENTRANCE EXAMINATION will be held on WEDNESDAY, December 7, 1904. For particulars apply to the SECRETARY.

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THE DE LA MORE PRESS PUBLICATIONS will be found advertised on p. 472.

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Supreme and eternal on earth,
Whence ages of numberless number
Shall bring us not back into birth,
We know not indeed if it be not
What no man hath known if it be,
Life, quickened with light that we see not
If spirits may see.

The love that would see and would know it
Is even as the love of a child.
But the fire of the fame of the poet
Who gazed on the past, and it smiled,
But the light of the fame of the painter
Whose hand was as morning's in May,
Death bids not be darker or fainter,
Time casts not away.

The noblest temper of the soul is that which welcomes death, not in bravado, but in the calm wisdom of confident courage. Mr. Swinburne marches towards the final mystery with the heroic step of the Greek, the Roman, the Elizabethan spirit:—

We, stricken and darkling and living,
Who loved them and love them, abide
A day, and the gift of its giving,
An hour, and the turn of its tide,
When twilight and midnight and morrow
Shall pass from the sight of the sun,
And death be forgotten, and sorrow
Disowned and undone.

For us as for these will the breathless
Brief minute arise and pass by:
And if death be not utterly deathless,
If love do not utterly die,
From the life that is quenched as an ember
The soul that aspires as a flame
Can choose not but wholly remember
Love, lovelier than fame.

Unlike Tennyson and Browning, Mr. Swinburne refuses to fortify his acceptance of death with any credulity of hope. He does not sell his soul for an hypothesis. He does not seek to abate the unknown. He is content with death, whatever death may be. This is not a pose: it is his invariable attitude towards the mystery of being. Through all his poetry runs the same high defiance, the same affirmation of the manhood of man against the godhead of the gods. He will not admit the possibility of defeat or failure. Whatever may be the end of the game, man must win by virtue of his own soulship. We may call this passionate faith in man by any name we choose, except the name of materialism. It is the most spiritual form of religion, for it is based upon the superhuman nature of humanity, upon the divinity of man. The central poem of this volume is 'The Altar of Righteousness.' In it the poet surveys and summarizes his whole gospel—the great gospel which he formulated in the 'Atalanta' choruses, in 'The Hymn to Proserpine,' and in 'The Hymn of Man,' the gospel which asserts the supremacy of human dreams over human dogmas, of the spirit over the letter, of the soul over the body. It is the utterance of a seer whose prophetic vision sweeps over the centuries across the grey ages, and beholds the permanence of religion amidst the impermanence of religions, and the durability of faith amidst the decay of creeds. The tremendous imagery of the poem is matched by its majestic music, which answers the flash of emotion and imagination as the thunder answers the lightning. Perhaps the metrical and rhythmical subtlety of this great poem is too consummate for the uneducated ear, but for those who can follow into the empyrean the greatest metrist in all literature—we do not exclude even Æschylus or Pindar—it must rank with his greatest things. The conception of the poem is Hebraic in its sublimity. It is a vision of the "mystic mid altar" of the soul of man, veiled with a hundred creeds:—

The faces of gods on the face of it carven, or
gleaming behind or above,
Star-glorified Uranus, thunderous Jehovah, for
terror or worship or love,
Change, wither, and brighten as flowers that the
wind of eternity sheds upon time,
All radiant and transient and awful and mortal, and
leave it unmarred and sublime.

This great image, comparing the gods to flowers shed by the wind of eternity upon

time, exemplifies the imaginative grandeur of a style which is sustained at this pitch till the end. Mr. Swinburne excels in moral sublimity. In order to find his equal in this respect we must go back to Milton. It may seem fantastic to compare him to Milton, but in Hebraic grandeur he and Milton are close of kin. The influence of the Hebrew seers upon the poet's imagination and upon his style is as indubitable in the one case as it is in the other. The tender sweetness of the verse as it turns towards the thought of Christ or St. Theresa shows the sincerity of Mr. Swinburne's love for spiritual beauty, and he puts his whole faith into one daring image:—

So springs and strives through the soil that the
legions of darkness have trod,
From the root that is man, from the soul in the
body, the flower that is God.

It may seem strange that a great poet should be so desperately and obstinately in earnest about his soul and the freedom of his soul. It may seem grotesque that a great poet should persist in outraging the cynical indifference of his time to the eternal problem of human destiny. But then it is the high fashion of great poets to write for a larger audience; and we think that Mr. Swinburne's tireless fight for spiritual liberty is better than the languors and lassitudes of elegant agnosticism. Whatever he may be, he is no agnostic. He believes in the soul and in the conscience of the soul:—

Far above all wars and gospels, all ebb and flow of
time,
Lives the soul that speaks in silence, and makes
mute earth sublime.
Still for her, though years and ages be blinded and
bedimmed,
Mazed with lightnings, crazed with thunders, life
rides and guides the wind.
Death may live or death may die, and the truth be
light or night:
Not for gain of heaven may man put away the rule
of right.

That is the war-cry of the spirit, whether it be uttered by the poet, the metaphysician, or the biologist. Though the truth slay us, yet will we cleave to it.

We have dwelt upon this poem because it seems to link the Swinburne of to-day with the Swinburne of the flaming sixties and seventies and eighties, and so confounds those who are eager to descry symptoms of decay in a man of genius.

But if no other poem in this volume is so majestic, there are many which display all the old mastery of poetic vision and poetic speech. The opening poem, 'A Channel Passage,' is a rapturous description of a thunderstorm which the poet witnessed when crossing from Calais to Dover in 1855. It is interesting to know that the poem was written not at that time, but quite recently. This, surely, is a wonderful proof of the intensity of the poet's emotional and imaginative energy. After nearly fifty years the picture stamped by the storm upon his memory seems to be as fresh as if it had been the record of yesterday. And although the passage was made in a steamer, the poet treats that as an irrelevant detail, describing the storm as such a storm might have been described a thousand years ago, or as it might be described a thousand years hereafter. This generalizing power is classical: it makes for immortality. And we may note that it is in the impermanent allusions that the poem is most vulnerable, as, for instance, the

allusion to "shores where never was man born free." Posterity will delight in the likening of the phosphoric flames to "a tune that is played by the fingers of death on the keys of life or of sleep," but it will smile at the patriotic superstition which is not content with the doctrine that "Britons never shall be slaves," but must needs declare that no man born on the other side of the Channel is born free.

Only the swimmer will enjoy to the full 'the passionate lyric entitled 'The Lake of Gaube.' Mr. Swinburne, of course, was the first poet to discover the poetry of swimming, and it may not be fanciful to ascribe his love of swimming to his love of freedom. His temperament is so passionate, so impetuous, so fiery, that it seems to fret against those physical fetters which are the most humorous as well as the most humiliating factor in our self-consciousness. Only in the breathless exaltation of swimming do these physical fetters seem to fall off, and the burden of the flesh to vanish in the embrace of the sea. It is this sense of freedom which pulses in Mr. Swinburne's sea-poems, and in 'The Lake of Gaube' he describes a deep dive as surely it has never been described before:—

Free utterly now, though the freedom endure but
the space of a perilous breath,
And living, though girdled about with the darkness
and coldness and strangeness of death:
Each limb and each pulse of the body rejoicing, each
nerve of the spirit at rest,
All sense of the soul's life rapture, a passionate peace
in its blindness blest.....
And swiftly and sweetly, when strength and breath
fall short, and the dive is done,
Shoots up as a shaft from the dark depth shot, sped
straight into sight of the sun.

From this austere ecstasy the poet passes into the homelier delight of 'Hawthorn Tide.' Here, again, his mood is purely lyrical. He sings the song of his emotion:—
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tree to tree,
And we know not indeed if we hear not the song of
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So splendid are these prologues that praise of one seems dispraise of the others, but we must single out for citation the most lovable of all, the Prologue to 'The Two Noble Kinsmen':—

Sweet as the dewfall, splendid as the south,
Love touched with speech Boccaccio's golden
mouth,
Joy thrilled and filled its utterance full with song,
And sorrow smiled on doom that wrought no wrong.
A starrier lustre of lordlier music rose
Beyond the sundering bar of seas and snows
When Chaucer's thought took life and light from
his
And England's crown was one with Italy's.
Loftiest and last, by grace of Shakespeare's word
Arose above their quiring spheres a third,
Arose, and flashed, and faltered; song's deep sky
Saw Shakespeare pass in light, in music die.
No light like his, no music, man might give
To bid the darkened sphere, left songless, live.
Soft though the sound of Fletcher's rose and rang
And lit the lunar darkness as it sang,
Below the singing stars the cloud-crossed moon
Gave back the sunken sun's a trembling tune.
As when at highest high tide the sovereign sea
Pauses, and patience doubts if passion be,
Till gradual ripples ebb, recede, recoil,
Shine, smile, and whisper, laughing as they toil,
Stark silence fell, at turn of fate's high tide,
Upon his broken song when Shakespeare died,
Till Fletcher's light sweet speech took heart to say
What evening, should it speak for morning, may.

There, surely, is the large utterance. Yet these prologues are but a careless handful of largesse thrown into our lap with many another. The tenderness of 'The High Oaks' is almost too sacred for praise, for in these lovely verses the poet pays a beautiful tribute to his mother, rejoicing that

she who here first drew
The breath of life she gave me breathes it here
anew.

But the poem will make the poet specially beloved by all who hold the name of mother the holiest of names. It is full of verbal witcheries, such as the line describing

The aisles of shadow and sun that wind unweaves
and weaves.

Tender, too, as well as apt, are the elegiacs on Christina Rossetti and Mrs. Lynn Linton; and there is the sweetness born of strength in the child-poems. The lines 'To a Baby Kinswoman' have the airy grace and fairy beauty of Blake, and as we read 'In a Rosary' we marvel that the same singer could utter the fierce, harsh invective of the anti-Gladstonian verses. But Mr. Swinburne has many sides and many moods, and in this rich volume there is something that appeals to every reader. The lines on 'Cromwell's Statue' have the dignity of Marvell's Horatian ode. 'At a Dog's Grave' ought to be carved on the portals of the dogs' graveyard in Kensington Gardens, or, better still, on the lintels of every physiological laboratory.

We may note a curious misprint on p. 143: Lord Leighton died in 1896, not in 1869.

Traffics and Discoveries. By Rudyard Kipling. (Macmillan & Co.)

It has often been said and written that Robert Browning's obscurity was due to the remoteness of his life in Italy, and to his remaining so long out of touch, physically and intellectually, with his readers. If like causes produce like effects, and "their contraries the contraries," Mr. Kipling should be the most pellucid of writers, for he certainly has not stiffened in general neglect. Wherefore, after reading 'Traffics

and Discoveries,' we are disposed to reject the explanation of Browning's crypticism. The truth is that, making allowance for differences of style and medium (it is safer to say that than to talk of "poetry" and "prose"), we find a good deal not unpleasantly Browningish in the workings of Mr. Kipling's mind throughout some of these tales. As the poet imagined his oddities, like Master Hughes of Saxe Gotha, or chose to trace the legend of a great historic event after it had filtered for a century or two "from Flemish brain to brain," even so Mr. Kipling, in his sphere, imagines, say, a very tortuous-speaking second-class petty officer and a drunken marine interrupting or supplementing each other in their account of certain doings on board the Archimandrite, the which accounts or interruptions are further taken to supplement a narrative very literally translated from the French—a narrative which is furnished by one Antonio, who is not, by the way, really Antonio, but M. de C. But why in the world M. de C. really did get on board the Archimandrite, or why, being discovered, he was not quietly shipped aboard a certain collier, instead of the commander and all his crew consenting to act like "blamed" lunatics for his edification—that you will never clearly understand. There are always these gaps. It would perhaps be as fair to ask why Browning's Bishop Blougram cared to make his apology, or why Sludge the Medium should give himself away so manifestly. The only answer to such questionings is, Unless such and such things had been done, the poem or the story could not have been written. The final cause is generally a justification in Mr. Kipling's case. That is to say, all the best stories here are well worth reading (sometimes a wet towel may be necessary in the process) as psychological studies. Pycroft, the "second-class petty officer," is the hero of a good many. He appears in 'The Bonds of Discipline,' the story of Antonio; in 'Their Lawful Occasions,' which is not less cryptic than the foregoing, but much fuller and more interesting; in 'Mrs. Bathurst'; and in 'Steam Tactics,' which tells how two sailors on land managed a motor. The stories are slight of the slight, but Pycroft, though a long way behind Mulvaney of the 'Soldiers Three,' is pretty much on a level with either of the others. He is, perhaps, too like Ortheris, too distinctly Ortherian in his blasphemies and contempt for his superior officers. As here:—

"The Right Honourable Lord Gawd Almighty Admiral Master Frankie Frobisher, K.C.B., commandin' Blue Fleet, can't be bothered with one tin-torpedo-boat more or less. And what with lying in the Reserve for four years, an' what with the new kind o' tiffy which cleans dynamos with brick-dust and oil (Blast these spurs! They won't render!) Two Six Seven's steam-gadgets was paralytic. Our Mr. Moorshed done his painstakin' best—it's his first command of a war-canoe, mator age nineteen (down that alley-way, please!), but be that as it may, His Holiness Frankie is aware of us crabbin' ourselves round the breakwater at five knots, an' steerin' *pari passu*, as the French say (Up this alley-way, please!)."

This is a very fair specimen of Pycroft's conversation. For obscurity it will remind many readers of passages in 'The Ring and

the Book.' But "They won't render" is a most subtle touch. And, like Browning's story, it is only fair to say that 'Their Lawful Occasions' does clear up at last and become intelligible and interesting. There still remains too strong a flavour of 'The Boys' Own Annual' about this history of a youth of nineteen in his despised tin-torpedo-boat, during the naval manoeuvres, putting half the "Red Fleet" out of action. All this sort of thing is monstrous clever and monstrous ingenious, but it is not precisely what one understands by literature. It is not certain that more than two of all the tales in 'Traffics and Discoveries' would come under that definition. 'A Sahib's War' most certainly is of the number. As a piece of writing it has all the charm of Mr. Kipling's best Eastern stories, such, for example, as 'Georgie Porgie' or 'Without Benefit of Clergy':—

"My father? Jwala Singh. A Sikh of Sikhs—he fought against the English at Sobraon and carried the mark to his death. So we were knit as it were by a blood-tie, I and my Kurban Sahib. Yes, I was trooper first—nay I had risen to be a Lance-Duffadar, I remember—and my father gave me a dun stallion of his own breeding on that day; and he was a little baba, sitting upon a wall by the parade-ground with his ayah—all in white, Sahib—laughing at the end of our drill. And his father and mine talked together, and mine beckoned to me, and I dismounted, and the baba put his hand into mine—eighteen—twenty-five—twenty-seven years gone now—Kurban Sahib—my Kurban Sahib! [i.e., Corbyn] Oh, we were great friends after that. He cut his teeth on my sword-hilt, as the saying is. He called me Big Umr Singh—Buwwa Umr Singh, for he could not speak plain. He stood only this high, Sahib, from the bottom of this truck, but he knew all our troopers by name—every one.....And he went to England, and he became a young man, and back he came, liltin' a little in his walk, and cracking his finger-joints—back to his own regiment and to me. He had not forgotten either our speech or our customs. He was a Sikh at heart, Sahib. He was rich, open-handed, just, a friend of poor troopers, keen-eyed, jestful, and careless."

This is the genuine Kipling of the old tradition. It is vivid and affecting, though the subaltern is not individualized. All Mr. Kipling's subalterns (almost) are "keen-eyed, jestful, and careless." He reserves an exacter portraiture for his common soldiers. What follows is good, too, yet with somewhat of the cloven foot of didacticism. Corbyn Sahib, it should be explained, had managed to come out (on sick leave) and take part in the South African war:—

"We spoke about this war, too, long before it came. There were many box-wallas, pedlars, with Pathans a few, in this country, notably the city of Yunasbagh (Johannesburg), and they sent news in every week how the Sahibs lay without weapons under the heel of the Boer-log; and how big guns were hauled up and down the streets to keep Sahibs in order. And how a Sahib called Eger Sahib (Edgar?) was killed for a jest by the Boer-log. The Sahib knows how we of Hind hear all that passes over the earth?.....It is for Hind that the Sahibs are fighting this war. Ye cannot in one place rule, and in another bear service. Either ye must everywhere rule or everywhere obey."

Johannesburg is, we see, Yunasbagh naturally enough; and Mount Nelson is Maun Nihâl Seyn. That gives reality. But

we find that Umr Singh can utter such an un-Indian name as Eschtellenbosch. Probably the narrative required it. The improbability makes, like the tomfoolery of the Archimandrite, a weak place in Mr. Kipling's defences all the same.

'A Sahib's War' tells how Corbyn was treacherously shot by a burger-minister (a *mullah*, as Umr Singh calls him), and the moral of the story is that the South African war was *not* a sahib's (white man's) war, as the Boers did not act like "white" men. There are two more stories of South Africa—nay, three more, if we include 'Mrs. Bathurst,' which is hardly worth including anywhere. Of the other two, 'The Captive'—the captive is Laughton O. Zigler, American inventor—is excellent as a study of character and dialogue, though the didactic purpose of it stares the reader in the face. 'The Comprehension of Private Copper,' which tells how a young soldier was taken prisoner by a strange type of Eurasian Boer, is clever too, in its way, but so slight that it would surely never have been written unless it had to serve some ulterior "purpose." Then there is a series of naval tales in which the Pycroft before spoken of is the protagonist, of which the best is certainly 'Their Lawful Occasions.' With these we have 'The Army of a Dream,' giving Mr. Kipling's visions of army reform, but hardly to be reckoned a story; and finally, to make up a rather miscellaneous lot, a ghost story ('They') and an apologue ('The Mill Dam') are thrown in. The first of these two make-weights is charming and delicate, and well worth preserving. It tells how a solitary maiden-chatelaine has by mere love of children summoned back a band of them from the realm of shades. And there are the little touches of observation and knowledge in which Mr. Kipling excels:—

"The little brushing kiss fell in the centre of my palm—as a gift on which the fingers were, once, expected to close: as the all-faithful, half-reproachful signal of a waiting child not used to neglect even when grown-ups were busiest—a fragment of the mute code devised very long ago."

Yet its thinness suffers by comparison with 'The Two Magics,' which it cannot fail to recall. And much more does the poem 'The Wet Litany,' with its refrain "Libera nos, Domine," suffer by comparison with R. D. Williams's magnificent "Parce nobis, Domine," which it recalls much more obviously. For there are poems too in the volume, but of no great price. We get too strongly from this book the impression that Mr. Kipling thinks his lightest word should by no means be suffered to fall to the ground.

Morocco. Painted by A. S. Forrest. Described by S. L. Bensusan. (A. & C. Black.)

No more fitting time than the present could be chosen for the publication of a book dealing with that comparatively near, but little-known land Al-Moghreb-al-Akka, as its natives call it, the Land of the Extreme West, or Sunset Land. It is a country that has many very striking features of interest, of romance, and of distinctive character. Most notable is, perhaps, its

conservatism, its wonderful immunity from the effects of time and the changing conditions of other countries and peoples about it. History shows us that (apart from the port of Tangier, with its diplomatic representatives and European colony) there is extraordinarily little difference between the conditions and general state of Morocco as travellers know it to-day and Morocco as English merchants knew it when they paid tribute annually to its ruler, till early in the last century, to protect their ships from piracy, or Morocco as the English knew it in Pepys's time, when Kirke's Lambs held revel in Tangier, or Morocco of the late Middle Ages, or even the Morocco which supplied soldiers, under Arab banners, for the conquest and rule of the Peninsula, when Moorish skill and ability turned Andalusia into one vast garden of palaces. The man who seeks to illustrate the legends of the Bible of the earliest patriarchal days cannot do better than study the life of the nomadic Arabs of to-day, among their douars in Sunset Land. The connecting link between the twentieth century, the 'Thousand Nights and a Night,' and the book of Genesis, if it can be found anywhere in the world, is to be found in Morocco, and that far more readily than in Palestine. The reviewer has himself lived and watched others living the exact life described in the earlier books of the Bible, down to the veriest details of clothing, food, daily occupations, and the like, in the realm of Moulay Abd el Aziz IV., towards whom Britain has turned so unexpectedly cold a shoulder, as the inevitable result of the signing of the Anglo-French Convention. Morocco has been marvellously changeless, and now, this very year, a new era has begun for Sunset Land, inaugurated by the completion of the Anglo-French Convention, marked already by the establishment of French officials in the Moorish custom-houses, and destined, beyond all doubt, entirely to alter in all essentials the conditions of the country's life, and that even during the first few years. It is safe to assume that the next decade will see more changes in Morocco than the past century has seen; more, very probably, than the last five centuries.

The book is the outcome of a journey made by the author, Mr. S. L. Bensusan, and Mr. Forrest, the painter. Their first halting-place was naturally Tangier. They camped out for a week or so at Cape Spartel, within a couple of hours' ride of Tangier, and then took steamer down the coast to Djedida, whence they started their real journey to the capital city of Marrakish. Here some days were spent in the study of Morocco's most essentially African city, and the return to the coast was made by a slightly different route, to include a day in the Argan forest outside Mogador, where steamer was taken again, and an end brought to the trip. As the author is careful to explain in his preface, his was a journey along the beaten highway; but needless to say that beaten highway, well worn as it is by the feet of countless generations of mules, horses, cattle, camels, and travel-loving Moors, is by no means familiar to the average English reader, who has always shown a singular lack of interest in this fascinating country, which, unlike all

other parts of the true Orient, lies within four days' journey of Charing Cross. In its life and conditions it is more remote from London than the antipodes, and far less familiar than India.

There are more than seventy full-page illustrations in colour in the book, which are all from Mr. Forrest's original paintings, and beautifully reproduced upon fine paper. It will be seen at once that these add greatly both to the charm and the value and importance of the work, which, inconsiderable as its scope seems from a bald statement of the journey dealt with, is really a sumptuous production, covered strikingly in boards of Moorish design. Most of the pictures are good, some are really beautiful, all are interesting, and only a few are at all inaccurate. Mr. Forrest has succeeded well in the attempt to convey with his brush something of the hot, splendid, barbaric atmosphere of Morocco. His artist eye was evidently struck forcibly by the vividness of the country's colouring, the extreme picturesqueness of its people and towns; and though his impressionism has here and there misled him in matters of detail, pose, the colours of certain garments, and the like, his effects in the mass are admirably realized, the essence of his vision is deftly conveyed to paper. He was not very happy in his choice of titles for some of his studies, but this is the less important since most of them explain themselves well enough. Upon the whole, the artist is to be congratulated, and Mr. Bensusan may consider himself fortunate to have the notes of his journey so fully and ably illustrated. With regard to the writing of the book, it is simple and unaffected, a plain tale of a brief, straightforward journey through a fascinating and romantic country. The author's rhapsodies, when they occur, are exceedingly temperate, and wisely leave much to the reader's imagination. It is not inspired writing, but it is good, plain, descriptive prose, and gives evidence of feeling and sensibility in the author. Here and there are traces of original thought, expressed perhaps in unoriginal language; but that is a more valuable thing than unoriginal thought, however cleverly decked out. The book is beautifully produced, and deserves a high place among the works of travel of the season.

Heralds of Revolt. By William Barry, D.D. (Hodder & Stoughton.)

ART for art's sake has often been the eyesore of professional Christians, not from their lack of education, but from the singleness of their aim. The critic who can admire "the troughs of Zolaism," or prefer one trough to another for an artistic reason, is unlikely to agree with a work like this, which values art in the scales of a Christian philosopher. Such a system of valuing is, in principle, utilitarian; but with what blazonry of rhetoric, quickness of wit, and relish of literature, from George Eliot to Nietzsche, from Shorthouse to Pierre Loti, does Dr. Barry practise it!

"What is the meaning of Life?" That is the question which Dr. Barry employs, he tells us, "as a criterion at all times," and the august belief which replies to him

decides that he shall play a part in the library of French fiction not unlike that which Sir Guyon performed in the garden of Acrasia. Balzac's subject-matter is "ignoble," we are told, and "the question of Realism must be decided by contrasting the Venus of Milo with Balzac's supreme creation, the Venus of the Père la Chaise." To the professional critic who perceives aspiration towards the highest external beauty in an artist's drawing of anything, however squalid—to the critic who understands enough not to laugh at those who find in 'L'Assommoir' the ambition of its author to imitate the loveliness of the horizon-line—to that critic the sentence we have cited will sound but cruel nonsense. But he will feel poor Balzac avenged when Dr. Barry forsakes his dignity so far as to giggle this joke: "There surely never was poet or historian who had more faith in money than Balzac. Compared with him Adam Smith is Adam unfallen in Paradise."

Upon Victor Hugo, whom he admires enough to call a "French Æschylus," fall some of Dr. Barry's sharpest shafts:—

"He deliberately aimed at a gigantic and constantly repulsive excess.....This Hindu manner of reaching the infinite by exaggeration belongs to the infancy of literature."

One is quite touched by Dr. Barry's horror when he botanizes among the sexual flora of modern French fiction. "Dark and poisonous toadstools, growing on the grave of an illustrious people," he terms them, and there is no comfort for him in the brave Dumas, whom he regards, unintelligibly to the present reviewer, as a tawdry imitation of Scott. But he is acute in perceiving the malady (as he esteems it) of French taste even more distinctly in M. Bourget's novels than in Zola's.

Obviously Dr. Barry can have only hard words for the specialism in erotics which consoles a pagan civilization, and we hasten to say that his most appreciative chapters are devoted to George Eliot and 'John Inglesant.' We cannot share the admiration implied by the statement that "the compressed energy, sword-like edge, and grave decisiveness" of George Eliot's words "might have warranted her in emulating the style of Shakespeare." "Too cumbersome" has been truly said of her style; it was her glory that her best characters did not talk in it.

To Nietzsche, despite his hurricane of invective against Christianity, Dr. Barry devotes a calm and sometimes admiring chapter. On the whole, this volume makes one grateful to the *Quarterly Review* and the *Dublin Review* for yielding materials for an appetizing "resurrection pie."

The Nobility of Women. By William Bercher, 1559. Now for the first time edited, with Introduction and Notes, by R. Warwick Bond. (Roxburghe Club.)

NOTHING strikes an observer of the Renaissance more than its delight in rhetoric for its own sake. Men could, and did, rise to the highest position in Christendom by its aid, kings and princes enjoyed listening to it, it formed a great part of the pageantry of life, the classics which taught it were the most popular, fifteenth-century contemporary literature was largely made up of it,

and people generally set themselves to work to say all that was to be said about everything as fully and as well as possible. No one was spared by the mania: More and Erasmus wrote invectives and declamations equally with the meanest "Græculus esuriens" of Rome. When this was the case one subject was bound to be copiously treated, and that was the nobility of women. Old as the theme was, a certain amount of novelty of treatment was possible in the sixteenth century. Just as a succession of heiresses in the twelfth century had brought about the entrance of woman into fiction, so in the sixteenth the frequent type of *maitresse femme* led writers to devote themselves to its praise. But there were other reasons, beyond the purely economical, for the change of tone. In mediæval times writers were clerks, educated by clerks, or men of mature age. The Knight of the Tower (whom Mr. Bond omits from his catalogue of writers on the subject) mingles his praise with much admonition, while as for the clerks, we have an account of their reading on the subject:—

He hadde a book that gladly, night and day,
For his desport he wolde rede alway.
He cleped it Valerie and Theofraste,
At whicher book he lough alwey ful faste.
And eek ther was som-tyme a clerk at Rome,
A cardinal, that highte Seint Ierome,
That made a book agayn Iovinian;
In whicher book eek ther was Tertulan,
Crisippus, Trotula, and Helowys,
That was abbesse nat fer fro Farys;

And alle thise wer bounden in o volume.
And every night and day was his custome

To reden on this book of wikked wyves.

With the Renaissance came a break-up of the old systems of education, and before custom had built up a new wall around the path to learning it was open to boy and girl alike, and both alike entered on it greedily. A minor result of this, which concerns us here, was to show that if Jerome had written bitterly about women he had found in their friendship the joy of his life, and that for every commonplace of the old attack upon women a new maxim in their praise could be produced. A little shower of books was the result, of which the one before us is a favourable example.

It is needless to say of a Roxburghe Club book that it is well printed—the volume is as fine as English taste can make it, and yet there is a slight incongruity in the *cul de lampe* on p. 157; that it is correctly printed—and yet we notice two evident misprints: p. xi, Gregory VI. for Gregory XI., and p. 10, 1567 for 1567; and well edited—and yet there are deficiencies even here, for no editor is omniscient. It is, of its kind, superior in technical excellence to any production of the American presses we have seen, and well supports the credit of its printers and of the ancient and honoured body to which it is presented.

Bercher's treatise is printed from a manuscript copy, in all likelihood unique, now in the possession of Mr. C. B. Marlay, and formerly with another, which cannot be traced, of the 'Epitaphia Urbis Romæ' in that of Mr. F. W. Cosens. It would be desirable, let us say in passing, that the owner of this treatise, if it can be found, should compare it with the 'Epitaphia et Inscriptiones Lugubres' published by Bercher. A note by Payne Collier led Mr.

Marlay to print his manuscript, which bears the date of 1559, and contains a tribute to a number of learned English ladies, from Margaret Roper to Queen Elizabeth, some of whom had not been previously celebrated. The problems connected with the work are twofold, those relating to the author and to the subject-matter.

William Barker or Bercher (Mr. Bond has conclusively shown that the author of this treatise is identical with Norfolk's secretary) was in all likelihood a younger son of an East Anglian armigerous family. The great people in that part of the world were the Bouchiers, the Boleyns, and the Howards, and Barker was sent to Cambridge by the bounty of Anne Boleyn, niece of the Duke of Norfolk. He seems to have commenced M.A. in 1540, and to have remained there till June, 1551, when we find an entry on the Patent Rolls of a licence to him to accept the mastership at Eton, though married. The grant makes him independent of the Provost and Fellows, removable only by the Privy Council for gross negligence. He had then been for some time a schoolmaster at Cambridge. The grant (to which the correct reference is 5 Ed. VI., p. 2, n. 5 dors., not that given on p. 9) is without place or date (apparently June-July, 1551), and may not have been executed. About the end of this year he dedicates to Pembroke a translation of six books of the 'Cyropædia,' which was published while he was in Italy. He probably returned to England before the death of Edward VI., swearing allegiance to Mary, July 16th, 1553, and entering the service of Thomas Howard, Earl of Surrey, who succeeded to the duchy in August, 1554. In 1567 he published the completion of his version of the 'Cyropædia,' and in 1568 another version from the Italian. Norfolk now became engaged in a conspiracy with Mary, Queen of Scots, the Pope, Spain, and Alva, which brought him to the Tower and the block, and Barker was his secretary and instrument. Mr. Bond gives a very full account of the affair up to the date of Norfolk's trial, January 16th, 1571/2, but most unaccountably leaves out any mention of what happened to Barker. He says:—

"Our author's further history is somewhat uncertain. Since his evidence had been of chief importance to the case for the Crown, I make little doubt that he obtained some reward from the Government, though perhaps not immediately. Probably he was the William Barker whom the queen presented to the rectory of St. Michael's, Crooked Lane, on September 12th, 1575, and who is described in the patent roll as 'sacre theologie Bachilar' (bachelor of divinity). In that case the interim between the spring of 1572 and the summer of 1575 would naturally be spent at Cambridge in the study of theology, wherein he was already something of a proficient."

We can add something to Mr. Bond's information. On February 7th, 1571/2, William Barker of London, generous, was indicted at Westminster for treason and conspiracy with Laurence Bannyster, Robert Higford, and Robert Rydolphyne, on counts charging him with acts of treason on February 20th, 1570/1, at the Charterhouse; on February 7th, with Mary, Queen of Scots, at Chatterworth; on February 12th, in St. Benedict's, in Castle Baynard Ward; in March, with preparing the three "letters

of credit" for Ridolfi; and in the August before (1570), corresponding with Westmoreland and the English exiles in Antwerp. On February 9th Barker was brought from the Tower by the lieutenant on a *habeas corpus*, pleaded guilty, and was sentenced to be returned to the Tower, drawn through the streets of London to Tyburn, and there hanged, drawn, and quartered.

The queen's hesitation in executing Norfolk (though the warrant was signed on February 9th, he was only beheaded on June 2nd) probably saved Barker's life. He lay in the Tower till 1574, when a free pardon was signed on May 17th, and he was released a week after. On July 20th an order was sent to the Masters of Requests that all his goods, whoever possessed them, should be restored to him, and with this William Barker drops out of knowledge, since it is obvious that he could not be ordained and take the S.T.B. in time for presentation to a living in a year. Mr. Bond's inexperience in genealogical matters has led him to encumber his pages with a number of unconnected scraps of facts relating to William Barkers of London and elsewhere, none of which has any obvious likelihood of connexion with the subject of his research. William Barker of Bridgnorth we know; he belongs to a different family; there were several Barker citizen families in London—the printers, the merchant adventurers, and others.

As for the book and its sources, Mr. Bond has been more successful in his research. The ultimate source he traces to two independent works, Cornelius Agrippa's 'Declamation on the Nobility of Women,' delivered in 1509, but only published in 1529, and Capella's 'Della Eccellenza et Dignità delle Donne,' published in 1525. From these works and other sources, such as Castiglione and Dolce, Lodovico Domenichi published in 1549 'La Nobiltà delle Donne,' from which Barker translated, with adaptations, his work. The only step in Mr. Bond's reasoning at all weak is his inability to prove the publication of the Italian translation of Agrippa before 1549. As a matter of fact two editions were printed before that date, 1544 and 1545, which are described in Bongi ('Indice e Catalogo,' XI.), vol. i. p. 76 (1890). Haym states the author of the translation to have been Francesco Coccio. The ultimate sources of the arguments are then examined, and Mr. Bond reprints a rare French tract in the British Museum 'Le debat de l'home et de la femme,' by Alexis, which one is glad to have, though a good text of it is published by the Société des Anciens Textes Français. The notes are very full and accurate, but the editor does not seem familiar with mediæval matters. Thus, p. 95, l. 34, he attributes Averroist opinions to Aristotle; 99, 19, he searches for a classical origin to a mediæval story; 103, 27, he has forgotten the very familiar story of how Alexander's concubine tamed Aristotle, and rode him bridled and saddled round the garden; 116, 32, he forgets the ceremonies usual on banishment in the Middle Ages; 131, 32, Hippolyta is the queen of the Amazons in mediæval legend. We think he was wrong in altering the passage in 114, 23, as nothing is gained in sense by it, and the argument (141, 31) that

the relative excellence of genera is determined by the excellence of the best member of each is very familiar in mediæval Aristotelianism.

The scene of Bercher's book is Petriolo, a little watering-place some twenty-two miles from Siena. Among the invalids there was "the ladye Philida, Countesse of Elcie," whom all the company conspired to amuse. At a meeting at her rooms one evening, after they "had begonn to singe Ytalyan versis, and daunce after theyr maner," the Countess suggested that an impromptu discussion of the night before, between Orlando and Camillo, should be resumed formally. Messer John Borghese, "made the lorde of the bath for the tyme," agreed, observing, "yt maketh no matter what we saye of you, for whatsoever we saye, in the ende we ar fayne to doe as ye will." From this point the discussion runs on merrily for some seventy pages; women are praised for all their good qualities, and excused for their bad ones, it being more than hinted that Hippolytus and Savonarola deserved all they got, while Camillo, the *advocatus diaboli*, lets them off very easily in view of the strength of his case and the unprincipled lengths to which Orlando went in their praise. An English visitor, on being appealed to, adds the names of a bevy of blue-stockings to those already known to us, and the Countess, observing sagely that it is late, and they are at the baths for their health, sends them off to bed, with the discussion unsolved.

The tract was well worth publishing, and the text has the appearance of accuracy, and adds some new words to our vocabulary. The book before us will not rank with the chief contributions which the Roxburghe Club has made to the treasury of English literature, but it more than justifies its place. We are glad to have an opportunity of expressing our hope that the Club will redeem its half-implied obligation to complete the publication of the Lancelot from Add. MS. 10293, already begun in the 'Queste de Saint Graal' and the 'Morte Arthur.'

NEW NOVELS.

Sir Bevil. By Arthur C. Thynne. (John Lane.)

CANON THYNNE has been more concerned to write a pictorial history of his hero (and ancestor) Sir Bevil Grenville than to write a good romance. He has evidently made a sincere study of the life and times of Grenville, Granville, or Grenville, or even Grenvil (as Clarendon has it); and those times were stirring enough to interest us again and again. But probably the fidelity to fact has militated against the use of imagination. The introduction consists of an account of the imprisonment and death of Sir John Eliot, Grenville's friend, and Eliot comes into the subsequent narrative a good deal. The most romantic part of Grenville's life was after his forty-fifth year, when he championed the Royalist cause in Cornwall, and helped Sir Ralph Hopton to carry that county for the king. Into the brief time between then and Lansdowne Hill, where he fell, he crowded a chivalrous career, and it is for that that he is remembered to-day. But we

do not reach the Civil War until the last few chapters, and most of the novel is occupied with Sir Bevill's earlier life. This gives Canon Thynne the chance of discovering his knowledge of Cornish ways and Cornish folk, and of depicting Cornish life among the lower classes. Into episodes illustrative of these is woven the life of Sir Bevill and his friend Eliot like a single strand. It is not uninteresting, but it is not engrossing. There is just sufficient story to carry the romance, which reveals in many places the inexperienced hand. Probably if the author had made a dash for it he would have succeeded better, for vigour is much in such a case. The romance is prefaced by a portrait of Sir Bevill after Vandeyck.

The Georgians. By Will. N. Harben. (Harper & Brothers.)

IN America the popularity of an elderly *deus ex machina* with a benignant front and shrewd mother-wit was secured by the success of 'David Harum.' Americans saw in David Harum the idealization of a national type. In Mr. Harben's novel, which, as its title discovers, deals with Georgia, the same part is played by an old farmer, Abner Daniel, who would "stage" remarkably well on Adelphian boards. As first comic man with a sympathetic part he would prove an attraction, and possibly he will put in an appearance some day in theatrical company. The book reads as if it was meant for the stage; it is full of comic relief, in the best arid American style; it contains a stern father, a villain, a misunderstood hero, bizarre "utility" characters, and a pleasant featureless heroine. Mr. Harben clearly wrote this story round the figure of Abner Daniel, and, granted the convention, he has written it very deftly. Sentiment flows through the pages, and slowly swells in volume. Tears and laughter jostle each other until the climax:—

"'Oh, God Almighty,' he prayed, 'if you do give mortals a life after this one, grant me the pressure of her soft hand ag'in; let me hear her laugh, an' see her eyes shine once more. Grant me this, O Lord, or jest gi' me sleep—eternal sleep.'"

From this extract it is possible to gauge the quality of the whole novel. But it is readably pleasant, after all.

Gold Island. By Nicholson West. (Cassell & Co.)

THE progeny of 'Treasure Island' will never cease out of the land, nor is there any reason why it should. Armed men are the harvest of the dragon's teeth, and the clash of adventure resounds in many places. Mr. Nicholson West has chosen to be mild. With his title he might well have scuttled ships and drenched fo'e's'les with blood. He might at least have plotted desperate intrigues. He does nothing of the kind. There is no bloodshed, and the intrigue is of the tamest. Two Britons, possessing a cipher of a treasure hid off the Isle of Trinidad, go forth to find it. Trinidad, one remembers incidentally, was the scene of a treasure-hunt years ago, in which Mr. E. F. Knight took part. Unhappily, one of the Britons has wagged his tongue, as is always the case, and on the spot they meet an American

heiress of firm opinions and a pleasure yacht. There is, of course, a declaration of war, but as the heiress is young and beautiful, we cannot take that too seriously. Equally of course there is a mutiny, but it is a very make-believe sort of mutiny, and it does not deceive us. Gold there is, however, in plenty, and our hearts pick up. But there should have been more fighting. A treasure story without bloodshed is inconceivable—it is not fair.

Chance the Juggler. By Coralie Stanton and Heath Hosken. (Hutchinson & Co.)

THIS is a good book of its sensational kind. The weakest point in the story is the conduct of the strongest character in it. If Col. Joscelyn had not made the unchivalrous condition that Mrs. Chesney, the wife of one of his subalterns, should meet him at night in his chambers in order to discuss her request for aid to her husband, it would have been difficult to make the subsequent incidents fall in naturally as a corollary. Yet the act seems inconsistent with a nature that one learns to regard as unselfish in an eminent degree. At any rate the plot, when once the premises are granted, goes inevitably and forcibly to its solution, and there is more good characterization than one is led at first to expect. A rather original cross-issue turns on a hallucination concerning identity. This counterplot seems to have no particular bearing on the main story, but it nowhere impedes it. Indeed, the general interest never flags.

The Schemers. By E. F. Harkins. (Chatto & Windus.)

THIS story—one of the increasing number of novels imported from America—has for its background a fashionable store in Boston. It is not a pleasant picture that Mr. Harkins draws. Most of the shop-girls scheme to entrap the Harvard students into matrimonial folly, and nearly all the young men whom he sketches are guilty of indiscretions that assist the shop-girls' plans. If the picture be true—a question on which only a Bostonian can offer an opinion—the authorities of Harvard have something to learn from older universities in the way of discipline. Not wholly dark, however, is this realistic sketch of Boston shop life. Lillian Fox, who enters the "grand store" at an early age, succeeds in resisting the evil influences that surround her, and is rewarded by the honest devotion of a clever student to whom her lowly parentage counts as naught. The growth of her character under the stress of temptation is by far the most skilful and pleasing feature of the book. She is essentially a lifelike creation, full of girlish vivacity and not uninclined to frivolity, but saved by native grace from the vulgar intrigues of her companions. Mr. Harkins has a gift of humour, and uses it very effectively in the portrayal of a local politician with a distorted notion of civic morality.

Our Lady of Beauty. By Lucas Cleeve. (Digby, Long & Co.)

A CERTAIN measure of charm and interest attaches to this portrait of a woman appar-

ently marked out by all the laws of fitness for a heroine of romance, but unaccountably neglected by novelists in general—Agnes Sorel, "la Dame de la Beauté." The book can scarcely be said to fulfil the multiplex conditions necessary for successful historical fiction, but the character of Agnes herself, her fascination, her patriotism, her force of intellect, are, on the whole, well realized, though she is perhaps credited with a sense of the moral shamefulness of her position more in accordance with latter-day standards than with those of the fourteenth century. The author has refrained, we think wisely, from bringing Jeanne d'Arc upon the scene, and the other historical personages introduced are drawn upon strictly conventional lines. The style is pleasant, but marred by the too frequent use of French words and by occasional grammatical slips.

The Florentine Chair. By St. John Lucas. (New York, Appleton; London, Warrne.)

MR. ST. JOHN LUCAS's new novel is disappointing. The motive, slight as it is, is adequate, granted a proper treatment, to entertain and satisfy, but Mr. Lucas has fallen back on his former method without attempting to infuse new life into it. The result is that his story reads like something we have read before. That a young woman should have sat to an artist for a model of her head, and that subsequently he should have used his study for a nude statue, is not inconceivable, and furnishes a good notion for comedy. We have only to add that the young woman remains in ignorance of the artist's indiscretion, and that her lover has seen the statue, and the possibilities will be evident. Mr. Lucas has a pretty gift of sentiment, and an irresponsibility which, when kept within bounds, is charming. It is not always kept within bounds here. But, regarded in the light of an armchair novel, 'The Florentine Chair' will amply suffice. It is amusing, and it is pretty. Readers of modern fiction do not want much more. It is a pity that the author's invention seems to be giving out, for mere high spirits will not carry a humourist very far. They will fill the first book, and the second, and perhaps the third; but after that the threadbare pattern will be visible. Perhaps Mr. Lucas will invest his next romance with more substance. People do not feed on cakes alone, nor on bonbons.

Fate's Handicaps. By E. P. Finnemore. (Digby, Long & Co.)

THE grateful gipsy who cures smallpox by the administration of similes; the wicked aunt who persuades her niece into believing Jamie faithless and accepting Auld Robin Gray; the heroine who, thanks to her early training in cricket, has lost "the merely feminine attributes of vanity and self-love"—a story in which characters of this description appear is not likely to be either very probable or very original. Such merit as it possesses lies in the descriptions of life in a small village and of the surrounding country, the last, despite a rather obvious straining after effect, being especially forcible and vivid. We cannot help wishing that the author had explained how her heroine, on an income of 40*l.* a year, could

manage to give even occasional employment to "a good laundress and a jobbing gardener," an achievement which seems to us still more remarkable than her subsequent performances as a professional carrier.

ORIENTAL PHILOLOGY.

Archæological Survey of Ceylon: Epigraphia Zeylanica, being Lithic and other Inscriptions of Ceylon. Edited and translated by Don Martino de Zilva Wickremasinghe. Vol. I. Part I. (Oxford, Clarendon Press.)—Probably in no branch of archæology have greater triumphs been achieved of recent years than in the domain of Indian epigraphy. It was not so very long ago that a distinguished scholar could say that Indian dates were so many pins set up to be bowled over again; but now, thanks in a very great measure to the study of epigraphy, the gibe has lost most of its sting; and the chief points in the chronology of India from 500 B.C. onwards may be regarded as fairly fixed. This progress has been due mainly to two causes—in the first place to the perfection of processes by which it is possible to secure by mechanical means exact copies of the inscriptions, and, in the second place, to the strictly scientific methods of modern philology which have been employed in their decipherment and interpretation. The old eye-copies were always unsatisfactory and often positively misleading, since they could only represent the ideas of each individual copyist; and the traditional learning of pundits in India or Ceylon, important as it often is for a proper understanding of the ancient literature, fails entirely in the case of the ancient inscriptions.

The preface to this first part of the *Epigraphia Zeylanica*—a periodical which is intended to supply for Ceylon the want which has been supplied so fully for India by the *Epigraphia Indica*—shows that the authorities responsible for its publication are fully alive to the importance of securing trustworthy facsimiles of the inscriptions; and the choice of Mr. Wickremasinghe as editor is a guarantee that the work of decipherment and translation will be carried out in a scholarly manner.

Some idea of the wealth of inscriptions, Prakrit, Sanskrit, and Sinhalese, still existing in Ceylon, may be gained from Dr. E. Müller's 'Ancient Inscriptions in Ceylon' (1883), which deals with one hundred and seventy-two examples, some of them of very considerable length. For his illustrations Dr. Müller was obliged to be content with lithographed eye-copies, which form the second volume of his work. Such of his inscriptions as are in any way interesting epigraphically might, therefore, well be republished with proper facsimiles in the *Epigraphia Zeylanica*; and, as the Archæological Survey of Ceylon has undoubtedly collected much fresh material during the last twenty years, the new publication should not lack suitable matter for a long time to come.

All the inscriptions published in this first instalment come from Anurādhapura. The three longest—a Sanskrit inscription from the Jetavanārāma of the early part of the ninth century A.D., and two Sinhalese inscriptions from the Vessagiri Vihāra of the tenth century—are interesting chiefly on account of their contents, which throw some light on the economic condition of the country at that period. A group of a dozen short dedicatory inscriptions from the Vessagiri caves of a much earlier date (probably second century B.C.) is interesting only from a linguistic or epigraphic point of view. It is, therefore, unfortunate that the two plates which illustrate these inscriptions (plates 5 and 6) should be by far the worst in the part, and, in most

cases, almost illegible. The extreme difficulty of preserving the sharpness of paper impressions of inscriptions in the moist climate of Ceylon has been pointed out by Dr. Müller in his preface to the work mentioned above. If, as seems probable, the unsatisfactory character of these two plates is to be thus explained, it is much to be hoped that some means of overcoming the difficulty will be found.

Mr. Wickremasinghe's notes are full of interest for students of Indian philology and epigraphy generally, as well as for those who devote themselves more particularly to the history of Ceylon. All will feel grateful for the very full index which is supplied on the two inside pages of the covers. It is no doubt intended, on the completion of a volume, to substitute a general index to the whole for those which are thus to appear on the covers of each part.

The Archæological Commissioner for Ceylon, Mr. H. C. P. Bell, may certainly be congratulated on the successful beginning of an undertaking which is due, in the first instance, to his suggestion.

Vedānta-Sūtras, with the Commentary of Rāmānuja. Translated by George Thibaut. Part III. "Sacred Books of the East," Vol. XLVIII. (Oxford, Clarendon Press.)—The appearance of this volume marks the completion of a great work. In vols. xxxiv. and xxxviii. of the series of "Sacred Books of the East" Dr. Thibaut published his translation of the Vedānta-Sūtras, together with the commentary of S'ankara (ninth century A.D.), which represents what may be called the strictly orthodox interpretation of these Sūtras, or aphorisms, which are universally accepted as the authoritative exposition of the Vedānta philosophy. In the present volume he deals with the Sūtras as interpreted by Rāmānuja, who lived in the twelfth century of our era, and whose philosophical views are those of the ancient Bhāgavata sect of the worshippers of Vishnu. The writings of S'ankara have themselves become invested with a character so sacred that, to the orthodox Vedāntin, it would seem impious to inquire to what extent they are faithful representatives, first of the Sūtras, and ultimately of the ancient Upanishads, to which all the philosophical systems finally appeal. It is certain, however, that the existence of the particular tenets which characterize the system of Rāmānuja is, in some cases, recognized by the Sūtras themselves; and there is, therefore, reason to suppose that the system may embody traditions of great antiquity. It is evident, then, that those who wish to understand the history of Indian thought must study Rāmānuja as well as S'ankara. By his scholarly translation of the two commentaries Dr. Thibaut has now made it possible to compare these systems and to study each in relation to the source from which it professes to be derived—the Upanishads. The difficulties involved in the task which Dr. Thibaut has completed are such as can be adequately appreciated only by a few special students. Rāmānuja's system, in particular, has hitherto been so little studied by Western scholars that a translation of his commentary could only have been successfully undertaken by one who was in the closest sympathy with the native learning of India. It has always numbered among its adherents some of the most profoundly learned and most thoughtful of Indian scholars, who have found in its doctrines an incentive to right conduct and a hope for the future which are less evidently supplied by the more uncompromising pantheism of S'ankara. Both systems alike hold as a fundamental tenet the doctrine of "advaita," "non-duality" or "monism." As interpreted by S'ankara this involves a belief in the unreality of the universe and in the impersonal nature of the

First Cause. According to Rāmānuja, on the other hand, the universe is but a "mode of being," or a "manifestation" of this First Cause—a doctrine which carries with it a belief in the reality of the universe and of human existence, and in the existence of a personal God. It is unnecessary to point out how very nearly this doctrine—which is usually called "vis'ista advaita," or "non-duality with a difference," to distinguish it from the unqualified "advaita" of S'ankara—approaches to the monotheism of Christianity, which teaches the existence of a God "in whom and by whom are all things." As being an independent philosophical statement of this position, if for no other reason, the system of Rāmānuja deserves more attention than it has hitherto received at the hands of Western students.

Les Littératures de l'Inde (Sanskrit—Pāli—Prākrit). By Victor Henri. (Paris, Hachette & Co.)—In this volume of 323 pages M. Victor Henri, Professor of Comparative Philology in the University of Paris, sketches the literary history of India from the earliest times down to about the eleventh century of our era—a period of, probably, some twenty-five centuries. To give any detailed account of so vast a subject in so small a space would, of course, be impossible, and is in no way the purpose of this book. The writer's object has been rather to describe for the benefit of all who take an intelligent interest in the matter the distinguishing features of the literatures which were produced by the various languages of ancient and mediæval India—by the earliest language of the Vedas, by the later classical Sanskrit, by the Pāli of the Buddhist books of Ceylon, and by such of the other Prakrits, or popular dialects, as attained to literary form. The work is divided into three parts, dealing respectively with (1) 'Littérature Sacrée' (religious and philosophical writings), (2) 'Littérature Épique' (the two great epic poems and the Purāṇas), and (3) 'Littérature Profane' (the later epic poems, lyric and didactic poetry generally, romance, and the drama); and in each class the most characteristic examples are selected for description and illustration. There is probably no book of equal size from which a better idea of the general nature and scope of early Indian literature can be obtained.

M. Victor Henri is perhaps rather too fond of finding some ancient sun-myth at the root of every Indian legend; and he appears to be conscious (p. 162) that his readers may sometimes think the aptness of such an explanation far from evident. It is amusing, too, to observe that the application of his favourite theory, which seems to be as capable of adaptation to most cases as it is incapable of proof in any, is sometimes attended with considerable difficulties. If the story of the 'Rāmāyana,' for instance, is to have a solar basis, we must, it seems, abandon the generally accepted identification of Lankā with the island of Ceylon, because "le soleil ne passe pas de l'Inde en Ceylan, mais inversement" (p. 164). M. Victor Henri is obliged, therefore, to suppose that for the author of the 'Rāmāyana' Lankā had no actual existence, but represented merely that mysterious region in which, according to the old sun-myth, the sun was detained during the hours of darkness. It cannot be said that, in this particular instance, the addition to our knowledge of ancient India is anything considerable.

Most of M. Victor Henri's original observations are, however, of real value. His chapter (Part I. vi.) on the decline of Buddhism and the revival of Brahmanism in mediæval India is especially instructive, and is well worthy of the attention even of professed students of Indian religions.

M. Victor Henri uses the system of transliteration of Indian names which is now

usually adopted by scholars throughout the world. As he rightly observes, the time has come when the purely phonetic system, which has hitherto obtained generally in French works of a popular character, should be abandoned in favour of one which provides for an accurate representation of the original forms. It is a relief to find, for instance, *candra* instead of the old unsightly *tschandra*.

OUR LIBRARY TABLE.

MESSRS. METHUEN & Co. issue, after a gap of three and a half years, the second volume of the *History of the Boer War*, by Mr. F. H. E. Cunliffe, bringing the narrative up to the occupation of Bloemfontein. The view taken by the author confirms at almost every point that expressed in our columns during the progress of the events which are now described. We note this concurrence in the account of "the exact effects of the loss of the convoy at Waterval," as well as in that of the Boer numbers throughout the war. We have often stated that, while it was pretended here, even in official dispatches, that the Boer force which "contained" at Ladysmith twelve thousand of our best troops, assisted by Kaffir transports and Indian Red Cross staff, consisted of at least twenty thousand men, it did not, as a fact, often reach the British numbers. Mr. Cunliffe, after going thoroughly into the matter, writes: "At certain periods the investing force probably did not exceed five thousand." It is also clearly proved that if the Boers had been Japanese, Ladysmith would have fallen. In Sir Archibald Hunter's words, as summarized by Mr. Cunliffe, "Had the Boers acted on the principle that it was worth while incurring a certain loss in order to gain a definite position, they would have got in." The garrison had been demoralized by the battle of Ladysmith which preceded the investment, and one of the battalions which ran on that day, and a portion of which was engaged at the great assault on January 6th, had four officers killed, and only eight men killed, on that occasion. The table of losses here given is an eloquent testimony to the better fighting of the Devons and the Imperial Light Horse. Another subject on which Mr. Cunliffe agrees with the doctrines laid down by the *Athenæum* in its reviews of earlier books on the war concerns the failure of General French's cavalry at Poplar Grove.

We have seldom come across a better book than *Actual India*, by Mr. Arthur Sawtell (Stock). There is one point in which we sharply differ from our author, and in which there agree with us not only most non-officials, but most of the officials, whose opinions in other matters, as a rule, he represents: he thinks the Salt Tax "an extremely light one." We are inclined also to differ from him in the matter of the complacency with which he seems to regard the ultimate partition of Afghanistan between Russia and ourselves. We doubt whether British rule in India could stand the strain of the armaments which would become necessary were the northern and western provinces Russian, and Kabul in our hands. Neither would the state of things be less dangerous if British Afghanistan were confined to the province of Kandahar. Mr. Sawtell too easily admits that "the next convulsion in Afghanistan will almost certainly throw Herat into Russia's hands." Russia is barred from Herat by the fact that the crossing of the frontier by a single man constitutes a *casus belli* with ourselves, and that the war which, if we so chose, would at once ensue would be fought out, not without alliances, on the Amur. We do not quite understand what Mr. Sawtell means by words which suggest that Afghanistan is not nominally an independent power, but we agree

with him that it is unwise in the Government of India to continue to offend the Ameers by refusing to allow them to deal with the Foreign Office, as does the less powerful and independent Shah. The gift of the Garter to the present Shah was also a useless reminder to the Afghans of the irritating view taken of their independence by the Government of India. Other little points in which we differ may be named. It is not fair to treat the Gurkhas as a specimen of a great fighting race, "all Hindus," when their features are more Mongolian than those of the most Mongolian Japanese. It is hardly a drawback inseparable from selection by examination that the test should be "exclusively intellectual." There would, for example, not be the slightest difficulty in making candidates for the Indian Civil Service pass high physical and riding tests. We have mentioned most of the points of interest in which we differ from Mr. Sawtell, and are glad to repeat that he has produced an almost perfect book.

MR. FITZGERALD MOLLOY is responsible for two large illustrated volumes published by Messrs. Hutchinson & Co. under the title *The Romance of Royalty*. The book is readable, and will suit the public for which it is intended. If we criticize the execution in any detail, it is with the admission that the book-making about the Second Empire and the Austrian and Bavarian royal families undertaken by Mr. Molloy is good work of its kind, though of course the standard is not high. Mr. Molloy's history, also, is fairly accurate, and where he goes wrong he goes wrong in company with most other writers. In his account, for example, of the origins of the war of 1870, he takes, on the whole, the French view, which is now known to be the sound view, but neglects the facts which tell the other way, such as the arrangement with Austria for attacking Prussia, a year later, in May, 1871, and the military arrangements, related in 'Ma Mission à Vienne' and elsewhere. In the account of the outbreak of the war, the gathering at St. Cloud in the night, which actually ordered mobilization, is called a "Cabinet Council." It is, however, now known that the Prime Minister was not present, and knew nothing till the next morning. In the account of the escape of the Empress it is assumed that the Provisional Republican Government wanted to catch her, whereas they knew where she was and were glad at her departure, which they took no steps whatever to prevent. The crowd is declared to have been "brutal," and to have expressed its wish to consign the Empress to the guillotine. As a matter of fact there never was a better-humoured mob, and when it passed through the imperial apartments it behaved as on a Sunday at the Louvre. The only cry heard was that of "Mort aux voleurs!" Another point in which we fail to agree with Mr. Molloy is in the view he takes of Home, the medium. A painful difference between Browning and Mrs. Browning on the subject is related at some length; the sympathy of the *Athenæum* was, and is, on the side of the author of 'Sludge.' Among other points which deserve criticism we note the singularly ill-chosen epithet "lively" as applied to the Marquis de Caux, also the slip of "Jackson" for the name of the President of the United States in the later days of French intervention in Mexico. There is some shaky English and some shaky French in the volumes, but we repeat that the book is to be commended on the whole.

The Dynamics of the Fiscal Problem, by V. St. Clair Mackenzie (Erlingham Wilson), is not a very valuable production, the doctrines being those which are familiar to the writers and speakers who reject Cobdenism, but here couched in stilted language. They are also

mingled with a good deal of peevishness. The following passages are a specimen:—

"It cannot be forgotten that the Canadian Parliament with a Conservative Ministry in power did not scruple to pass resolutions in favour of a policy towards Ireland which the home Government of the day declared to be fraught with consequences of peril, if not with the actual dismemberment of the British Empire, while prominent citizens daily preach the development of a national spirit, and at times garnish their speeches with denunciations of Britain's allies or commiserations of Britain's foes. In Australasia no less definite symptoms of independent sentiments become increasingly evident. Here, too, an obdurate and recalcitrant attitude is disclosed both by the language and the demeanour of their politicians. Avowed members of that Empire, clamantly professing sentiments of Imperialism, they make no pretence of rendering easy the paths of Imperial diplomacy. The colonies—our own flesh and blood—have shown themselves like unto the worst."

It will be seen that our author's English is peculiar. For confusion of metaphors the following lines must take a high place:—

"Let him say if he can discern in their past that well of loyalty and love from which our colonists may draw such drowsing draughts as pluck from the memory its rooted sorrows, raze out the hidden tablets of the brain and dim the eyes of shrewd self-interest, made doubly keen in men whose lives were spent in buffetings and want."

MR. GEORGE H. POWELL publishes through Mr. A. H. Bullen *Duelling Stories of the Sixteenth Century*, from the French of Brantôme, a well-executed illustrated volume, which is, in fact, an extension of a review article which attracted some attention. We prefer the volume, for, although there is not much that is really new in the treatment of the subject, the illustrations are well chosen and give additional interest to the book. The author enters thoroughly into the spirit of his subject, but we regret a certain absence of revision in the text. We have not noticed any serious errors, but the name of a well-known French journalist, for example, who was himself nearly the victim of a sword-thrust in a duel, appears several times as "H. de Pene" or "M. de Pene," and several times as "M. Henri de Pené" or "M. Henry de Pené." There are also a few similar mistakes, and some doubts in chronology. The book is thoroughly to be commended to collectors of fencing libraries—to whom probably both the text and the illustrations will be familiar, but who will be glad to have them together—as well as to the general reader, who, if he does not mind slaughter, will find a good deal of anecdote in Brantôme's part of the text and in the footnotes. The index contains a long list of famous duels noticed, to which the "v." which separates the names gives the air of a table of leading legal cases.

MESSRS. C. ARTHUR PEARSON & Co. have published in their series of "Popular Shilling Books" a volume on *Rowing and Sculling*, by the famous professional W. G. East, the best teacher of sculling, and now King's Barge-master. "Bill" East is less known as an oarsman, but rowed stroke some years ago of the best professional four, as far as style went, that has been seen in our time. His directions on rowing differ from those of all amateurs, for he has the courage to recommend that "hard finish" which prevails in sculling among both amateurs and professionals, but which is opposed to the language of amateur rowing coaches, though not now so much opposed to their practice as was once the case. It is difficult to say why a difference should be made between sculling and rowing in this respect, but the fact that, *pace* Mr. East, the amateurs are better than the professionals at rowing, though vastly inferior to them in sculling, goes to show that the matter is not so clear as he thinks it. The sculling "finish" is past the chest and under the armpits, and the rowing finish is in front

of the chest. This in itself may account for and justify a difference. The University crews now adopt a stroke which has much less "beginning" and a much harder end to it than was formerly the case; but, to the eye, the perfection of amateur rowing is reached in crews such as those of Eton, or of New College when head of the river at Oxford a few years ago, and a hard finish was and is unknown in such cases. The good performance of the Dutch at Henley shows, however, that pace is not lost by crews who are trained to do their work together in the latter portion of the stroke, provided always that the stroke is long and not clipped at both ends, as by the otherwise perfect American university crews. The drawings do not in all cases carry out the teaching of the text. We doubt whether W. G. East would allow in life the self-satisfied performance of Fig. 19 to be "a good finish." His Fig. 3 is quite as good a "beginning of a stroke" as is often seen, but falls far short of the performance "over the toes" of the great Eton, Oxford, or Cambridge strokes. A third part of the volume deals with punting.

The Jewish Year-Book: an Annual Record of Matters Jewish, 5665: 10th September, 1904-29th September, 1905. Edited by Rev. Isidore Harris. (Greenberg & Co.)—This year we find much additional matter noted. "The rapid growth of the Anglo-Jewish community, or rather the rapid development of communal life, has necessitated the inclusion of several new institutions." During the past year 120,4621. was expended on the metropolitan charities. This includes the Jewish contribution to the Hospital Sunday Fund, 1,6791. The total number of Jews in the world is estimated at 11,017,721. Of these only 292,887 belong to the British Empire; in Russia (European) and Poland the number exceeds five millions, and in Austria it approaches one and a quarter millions. From the burial statistics it does not appear that Jews generally live to a great age, and the death rate of children under five is very high, that for children under one year reaching the astonishing figure of 350 per 1,000, against Dr. Ogle's tables of 150 per 1,000 for the whole of England. There is a list of Jewish notables of the nineteenth and twentieth centuries. These exceed five hundred; it was originally compiled by Mr. Joseph Jacobs in 1885 for the purpose of a comparative estimate of Jewish ability. Record is made of Rebecca Gratz (1782-1860), who was the original of Rebecca in 'Ivanhoe.' The contents include a chronology and 'Who's Who in British Jewry.' The last article treats on the alien immigration question. According to the estimate, the net increase of alien population, as the result of the passenger movement during 1903, amounted to only 716.

Mr. FROWDE has added to his "Florin Series" of English classics *The Pilgrim's Progress*, Milton's *Poems*, and Shakespeare's *Works*. The last book, which is the "Oxford Shakespeare," edited by W. J. Craig, with an ample glossary at the end, is wonderful both for cheapness and compactness, being, in fact, the most handy single volume of the kind that we know. In spite of its 1,264 pages, it is not unduly bulky.

MR. GRANT RICHARDS has sent us the fifth volume of Gibbon's *History* in his excellent "World's Classics."

In Messrs. Macmillan's charming "Golden Treasury" series Tennyson's *Idylls of the King* have just appeared, with Woolner's marble of Guinevere as frontispiece. Our only wonder is that so suitable an addition to the series has not been made before.

MESSRS. HUTCHINSON'S new series of "Classic Novels," in which *Tom Jones*, 2 vols., is out,

should be a success. Neat and compact in form, with illustrations by Cruikshank and a very readable type, the books are offered at a price which the ordinary man can well afford.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Campbell (R. J.), *Sermons to Young Men*, cr. 8vo, 3/6
 Cockin (G. S.), *Some Difficulties in the Life of our Lord*, cr. 8vo, 4/6 net.
 D'Onston (B.), *The Patristic Gospels, an English Version*, 12mo, 4/ net.
 Geil (W. E.), *The Man of Galilee*, 12mo, 2/6
 Geraldine's Letters, cr. 8vo, 2/6
 Illingworth (J. R.), *Christian Character*, 8vo, 7/6
 Jones (J. D.), *Elms of Life, and other Sermons*, cr. 8vo, 3/6
 Nichols (J. B.), *The Advance of Romanism in England*, 2/6
 Peck (Rev. H. J.), *Life and Work of, among the Eskimos, by Sunday Portfolio*, 3/ net.

Fine Art and Archaeology.

- Benn (R. D.), *Style in Furniture*, 8vo, 21/ net.
 Blake (William), *A Study of his Life and Art Work, by I. Langbridge*, roy. 8vo, 10/6 net.
 Calvert (A. F.), *The Alhambra*, imp. 8vo, 42/
 Day (L. F.), *Ornament and its Application*, 8vo, 8/6 net.
 Dillon (H.), *Porcelain*, imp. 8vo, 25/ net.
 Gainsborough and his Place in English Art, by Sir W. Armstrong, roy. 8vo, 15/ net.
 Hill (A. P.), *Machine Drawing*, oblong 4to, imp. 2/6 net.
 Jones (Sir Edward Burne), roy. 8vo, 3/6 net.
 Old Cottages, Farmhouses, and other Half-Timbered Buildings in Shropshire, Herefordshire, and Cheshire, illustrated from Photographs by F. Parkinson, Text by E. A. Ould, imp. 8vo, 21/ net.

Poetry and the Drama.

- Corbett (F. St. J.), *A History of British Poetry*, 15/ net.
 Heine (A.), *The Book of Songs, translated by T. Brookbank; New Poems, translated by M. Armour*, cr. 8vo, each 5/ net.
 Upson (A.), *The City, a Poem-Drama*, cr. 8vo, 3/ net.
 Winbolt (F.), *Philip of Macedon*, cr. 8vo, 3/6 net.

Bibliography.

- Book-Prices Current, Vol. 28, 8vo, 21/6 net.

Political Economy.

- Conant (C. A.), *Wall Street and the Country*, cr. 8vo, 5/ net.
 Mackenzie (V. St. C.), *The Dynamics of the Fiscal Problem*, cr. 8vo, 4/ net.

History and Biography.

- Cobbett (William), by E. I. Carlyle, 8vo, 7/6 net.
 Cuddesdon College, 1854-1904, a Record and Memorial, 8vo, sewed, 2/6 net.
 Cunliffe (F. H. E.), *History of the Boer War to the Occupation of Bloemfontein*, Vol. 2, imp. 8vo, 15/
 Hamilton (J. C.), *Osgoode Hall*, 4to, 10/6 net.
 Johnston (R. M.), *The Napoleonic Empire in Southern Italy, and the Rise of the Secret Societies*, 2 vols. 8vo, 20/ net.
 Lang (A.), *History of Scotland*, Vol. 3, roy. 8vo, 15/ net.
 McAuliffe (R. P.), *The Nizari: the Origin and Future of the Hyderabad State*, cr. 8vo, 2/6 net.
 Okey (T.), *Paris and its Story, illustrated by K. Kimball and O. F. M. Ward*, roy. 8vo, 21/ net.
 Private Life of Two Emperors, 2 vols. 8vo, 24/ net.
 Zola (Emile), *Novelist and Reformer*, by E. A. Vizetelly, 8vo, 21/ net.

Geography and Travel.

- Hazzledine (G. D.), *The White Man in Nigeria*, 10/6 net.
 Hollich (Sir T. H.), *The Countries of the King's Award*, 8vo, 16/ net.
 Ronaldsday (Earl of), *On the Outskirts of Empire in Asia*, roy. 8vo, 21/ net.
 Tibet: the Country and its Inhabitants, by F. Grenard, 8vo, 10/6 net.
 Townley (Lady S.), *My Chinese Note-Book*, 8vo, 10/6 net.

Philology.

- Brouner (W. B.) and Fung Yuet Mow, *Chinese Made Easy*, imp. 8vo, 25/ net.
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 Longmans' Latin Course: Part 3, *Elementary Latin Prose*, by W. H. Spragge, cr. 8vo, 3/
 Ricci (L.), *Italian Grammar for English Students*, 2/6 net.

Science.

- Battle (W. H.) and Corner (E. M.), *Surgery of the Diseases of the Appendix Vermiformis*, 8vo, 7/6 net.
 Clark (E. W.), *A Handbook of Plant Form*, imp. 8vo, 5/ net.
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Juvenile Books.

- Alexander (A.), *The Pirate's Hoard*, cr. 8vo, 2/6
 Clarke (M. B.), *The Little Helms*, cr. 8vo, 3/6
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 Father Tuck's Annual, imp. 8vo, boards, 3/6
 Fenn (G. M.), *The Ocean Cat's-Paw*, 8vo, 6/
 Finnermore (R. P.), *Mary Louisa Payne*, cr. 8vo, 2/6
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 General Literature.

- Adcock (A. St. J.), *In Fear of Man*, cr. 8vo, 6/
 Bell (Mrs. A.), *Pierre*, cr. 8vo, 5/ net.
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FOREIGN.

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 Niederhuber (J. K.), *Die Lehre des hl. Ambrosius vom Reiche Gottes auf Erden*, 8m.
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- Hubner (Comte de), *Neuf Ans de Souvenirs d'un Ambassadeur d'Autriche, 1851-9*, Vol. 2, 7fr. 50.
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AN OLD ARABIAN SONG OF VENGEANCE.

ATTRIBUTED TO TA'ABBATA SHARRAN.

[The author was a famous brigand in Arabia in the century before Mohammed. This poem tells how he was summoned to avenge his uncle, slain by the tribesmen of Hudhayl: it describes the dead man's heroic character, the foray in which he fell, his former triumphs over the same enemy, and finally the ample vengeance taken for him by the poet himself.]

In the glen there a murdered man is lying—
 Not in vain for vengeance his blood is crying.
 He hath left me the load to bear and departed:
 I take up the load and bear it true-hearted.
 I, his sister's son, the bloodshed inherit,
 I whose knot none looses, stubborn of spirit;
 Glowering darkly, shame's deadly out-wiper,
 Like the serpent spitting venom, the viper.

Hard the tidings that befell us, heart-breaking;
Little seemed thereby the anguish most aching.
Fate hath robbed me—still is Fate fierce and
froward—

Of a hero whose friend ne'er called him coward.
As the warm sun was he in wintry weather,
Neath the Dog-star shade and coolness together;
Spare of flank—yet this in him showed not
meanness;
Open-handed, full of boldness and keenness;
Firm of purpose, cavalier unaffrighted—
Courage rode with him, and with him alighted;
In his bounty, a bursting cloud of rain-water;
Lion grim when he leaped to the slaughter.
Flowing hair, long robe his folk saw aforesight,
But a lean-bauched wolf was he in war-time.
Savours two he had, untasted by no men—
Honey to his friends and gall to his foemen.
Fear he rode nor recked what should betide him:
Save his deep-notched Yemen blade, none beside
him.

Oh, the warriors girt with swords good for slashing;
Like the levin, when they drew them, outflashing!
Through the noonday heat they fared: then,
benighted,
Farther fared, till at dawning they alighted.
Breaths of sleep they slipped; and then, while they
nodded,
Thou didst scare them: lo, they scattered and
scudded.

Vengeance wreaked we upon them, unforgiving:
Of the two clans scarce was left a soul living.

Ay, if they bruised his glaive's edge, 'twas in token
That by him many a time their own was broken.
Oft he made them kneel down by force and
cunning—

Kneel on jags where the foot is torn with running.
Many a morn in shelter he took them napping,
After killing was the rieving and rapine.

They have gotten of me a roasting—I tire not
Of desiring them till me they desire not.
First, of foeman's blood my spear deeply drinketh,
Then a second time deep in it sinketh.
Lawful now to me is wine, long forbidden.*
Sore my struggle ere the ban was overriden.

Pour me wine, O son of Amr! I would taste it,
Since with grief for mine uncle I am wasted,
O'er the fallen of Hudhay! stands screaming
The hyena; white the wolf's teeth are gleaming.
Dawn will hear the flap of wings, will discover
Vultures treading corpses, too gorged to hover.

REYNOLD A. NICHOLSON.

SCHOOL OF PALÆOGRAPHY AND LOCAL HISTORY AT LIVERPOOL.

RECENT references to the organization of history in London remind us that the School of Local History and Palæography under the direction of the University of Liverpool, though it only started in 1900, has already made such advance as to warrant the publication of a series of works in local history. To general training in the interpretation of ancient documents has naturally been added special interest in the history of Liverpool, and five volumes of original documents concerning that history are either ready for the press or in preparation. 'Royal Charters to Liverpool (1207-1835)' have been transcribed, translated, and edited by E. M. Platt, who is also editing a volume of records of the Corporation, entitled 'Liverpool under the Tudors.' A first series of 'Moore Charters,' covering the period 1250-1350, with a conjectural map of the Liverpool of the period, will be edited by E. K. McConnell. 'Liverpool in the Civil War,' edited by W. Fergusson Irvine, an energetic Lancashire scholar, who is the honorary secretary of the School, is likely to be of great interest, and will include extracts from various documents, maps, and a long introduction. 'Municipal Development in the Nineteenth Century,' with a full introduction by Ramsay Muir, will continue the history summarized in the first volume mentioned. Further volumes are contemplated on the ecclesiastical, medical, and educational aspects of Liverpool, the history of the dock estate and of the slave trade, &c. The fact that so elaborate a scheme of publica-

tions as this is already proposed shows that the School has worked hard, and we do not doubt that it has a bright future before it. The Committee of the School do not propose to ask the Corporation of Liverpool for any grant in aid of their work, though they might very reasonably do so, but they invite an annual subscription of a guinea, which will ensure the receipt of all the volumes published by the School during the year for which the subscription holds good.

We have always promoted the cause of local history, and we hope that this present important publication of records will meet with sufficient success to allow the School to continue its work and to encourage the teachers and scholars whose energy has already brought it into prominence. We should be sorry if we had to apply the epigram of Tacitus, "Acribus initiis: incurioso fine," to so promising an enterprise, out of which, be it noted, it is not intended to make any commercial profit.

HISTORICAL MANUSCRIPTS COMMISSION.

THE HATFIELD PAPERS.

THE tenth volume of this important series of historical MSS., which covers the year 1600, must be regarded as of somewhat inferior interest to those which have preceded it. The reason is to be found not merely in the comparative uneventfulness of the period under notice, but especially in the more careful preservation of the State Papers in official custody from this date until the Restoration. In fact, the proportions of this official collection will compare favourably with those of any other period, and in addition to these well-stored archives we have to include amongst our available sources several public and private collections of considerable importance.

For this year, then, the famous collection at Hatfield House fails to supplement the official State Papers to any appreciable extent; but at the same time the present volume will be found to contain many papers of family and social interest. Amongst the most noticeable documents concerning State affairs are those which relate to several diplomatic missions of the period, particularly that of Sir Richard Lee to the Court of Russia. His instructions, drawn by Cecil, read like a masterpiece of statecraft. One of the objects of this mission being to counteract the influence of another Power, Cecil enjoins that

"if you shall find any underhand practice by their ministers.....you shall then plainly lay before him that we cannot imagine that a prince of his judgment, who so well assisted the former king, when he was in quality of a subject, with prudent advice and counsel, whereby his State daily flourished, will not now as well consider, that the amity of England, and the resort of our subjects, must needs be of greater profit to him than aught he can receive from the Emperor's subjects.....But if you find that things be far gone between them, you may then fall into this argument, that wise Princes may have many friends," &c.

The volume, as usual, is well edited, but the practice of retaining what is presumably the punctuation of the original MS., although the spelling is modernized, has an unpleasant effect, and might be dispensed with under the existing conditions.

Almost simultaneously with this Report the Sixteenth Report of the Commission has been issued. This presents some novel features, and the excellent abstracts of all the previous Reports, with the carefully classified list of all the Reports issued by the Commission, make a very useful work of reference.

THE COMING PUBLISHING SEASON.

THE CAMBRIDGE UNIVERSITY PRESS announce:—In Theology: The *Coislin Octateuch*, by H. S. Cronin. The *Text of Ecclesiasticus* in Greek, edited by J. H. A. Hart. The *Psalms* in the Peshitta Version, a critical edition by Prof. W. E.

Barnes.—The Book of Isaiah, according to the Septuagint, translated and edited by R. R. Otley, Vol. I.—*Evangelion da Mepharreshe: the Curetonian Syriac Gospels*, re-edited, with a translation, by F. C. Burkitt.—A Critical Commentary on Genesis ii. 4-iii. 25, by H. H. B. Ayles.—The *Prayer-Book Explained*, by the Rev. Percival Jackson, Part II.—The *Epistles to the Thessalonians*, edited by the Rev. G. G. Findlay.—*Augustine: De Doctrina Christiana*, edited by H. F. Stewart.—The *Letters and other Remains of Dionysius of Alexandria*, edited by C. L. Feltoe.—*Serapion*, edited by F. E. Brightman.—A Study of Ambrosiaster, by A. Souter.—and The *Text of Cod. Act. 137*, by A. V. Valentine-Richards.—*Oriental and Classical Literature: Forty Facsimiles of Dated Arabic MSS.*, edited by A. S. Lewis and M. D. Gibson.—The *Jātaka*, Vol. V., translated by H. T. Francis; Vol. VI., translated by E. B. Cowell and W. H. D. Rouse.—*Vedic Metre in its Historical Development*, by E. V. Arnold.—*Aristophanes, The Acharnians*, edited by C. E. Graves.—*Isæus*, edited by W. Wyse.—*Sophocles, The Fragments*, edited by Prof. Jebb; *Sophocles*, translated into English prose by the same.—*Thucydides*, Book VI., edited by A. W. Spratt.—*Horace, Satires*, Book II., edited by J. Gow.—*Livy*, Book I., edited by H. J. Edwards.—*Tacitus, Histories*, Book III., edited by W. C. Summers.—The *Cambridge Companion to Greek Studies*, edited by Leonard Whibley.—A *Latin Grammar for the Use of Schools*, by A. Sloman.—The *Early Age of Greece*, by Prof. Ridgeway, Vol. II., and An *Introduction to Greek Epigraphy*, Vol. II., by E. S. Roberts and E. A. Gardner.—In English: The *English Works of Roger Ascham*, edited by W. Aldis Wright.—The *Plays of Beaumont and Fletcher*, Vol. I., edited by Arnold Glover.—*Butler's Hudibras*, edited by A. R. Waller.—The *Poems of George Crabbe*, edited by Dr. A. W. Ward.—in the Cambridge University Press New Type: Sir Thomas Browne's *Christian Morals*; and Ben Jonson's *Underwoods*.—The *Literature of the French Renaissance*, by Arthur Tilley.—An *Eighth-Century Latin-Anglo-Saxon Glossary*, edited by J. H. Hesels.—*Vocabularies of the Kamba and Kikuyu Languages of East Africa*, by H. Hinde.—*History and Law: The Cambridge Modern History*, Vol. III.—The *Wars of Religion*—*Studies in Anglo-Saxon Sociology*, by H. M. Chadwick.—*Liber Memorandum Ecclesie de Bernweil*, edited by J. W. Clark.—*Cooper's Annals of Cambridge*, supplementary volume, edited by J. W. Cooper.—The *Growth of English Industry and Commerce during the Early and Middle Ages*, by W. Cunningham.—*De Republica Anglorum*, edited by F. W. Maitland.—*History of Scotland*, Vol. III., by P. Hume Brown.—*Europe and the Far East*, by Sir R. K. Douglas.—*Early English-Printed Books in the University Library, Cambridge (1475-1640)*, Vol. IV.—The *Nizam*, by R. P. McAuliffe.—A *History of the Law of Nations*, by T. A. Walker, Vol. II.—*International Law: Part I*, Peace, by J. Westlake.—*Select Cases in Real Property Law*, edited by W. J. Whittaker.—*Mathematics and Science: Mathematical and Physical Papers*, by Sir G. G. Stokes, Vol. V.—The *Collected Mathematical Papers of J. J. Sylvester*, edited by H. F. Baker, Vol. II.—The *Dynamical Theory of Gases*, by J. H. Jeans.—*Mathematical Problem Papers*, compiled and arranged by the Rev. E. M. Radford.—The *Analytical Theory of Light*, by James Walker.—A *Treatise on Analytical Dynamics*, by E. T. Whittaker.—*Alternating Current Theory*, in 2 vols., by A. Russell.—The *Study of Chemical Composition*, by I. Freund.—*continuation of the Fauna and Geography of the Maldives and Laccadive Archipelagoes*, by J. Stanley Gardiner; and of the *Report of the Anthropological Expedition to Torres Straits*, edited by A. C. Haddon.—*Studies from the Anthropological Laboratory*, Vol. I., by W. L. H. Duckworth.—On *Two Orders of Arachnida*, by Dr. H. J. Hansen and Dr. W. Sørensen.—*Immunitæty Infectious Diseases*, by E. Metchnikoff, translated by F. G. Binnie.—*Morphology and Anthropology*, by W. L. H. Duckworth.—The *Origin and Influence of the Thorough-bred Horse*, by W. Ridgeway.—*Fossil Plants: a Manual for Students of Botany and Geology*, by A. C. Seward, Vol. II.—*Trees*, by H. M. Ward, in 6 vols.: Vol. I. *Buds and Twigs*.—A *Treatise on the British Freshwater Algae*, by G. S. West.—The *Morphology of Plants*, by J. C. Willis.—*continuation of the following journals: Biometrika, The Journal of Hygiene, The Journal of Physiology, The British Journal of Psychology, and The Journal of Agricultural Science.*

MR. EDWARD ARNOLD

is publishing:—In History and Biography: The *Reminiscences of Sir Henry Hawkins*.—*Jerusalem under the High Priests*, by E. Bevan.—*Final Recollections of a Diplomatist*, by Sir Horace Rumbold.—The *Russo-Japanese War*, by T. Cowen.—*Edward and Pamela Fitzgerald*, by G. Campbell.—*Alessandro Scarlatti: his Life and Works*, by E. J. Dent.—*Studies in Virgil*, by T. R. Glover.—On the *Road to Lhasa*, by E. Candler.—*Political Caricatures, 1904*,

* It was customary for the avenger to take a solemn vow that he would drink no wine before accomplishing his vengeance.

by F. C. Gould.—*Outlines of the Synoptic Record*, by the Rev. B. H. Bosanquet and R. A. Wenham.—*Pages from a Country Diary*, by P. Somers.—and *My Sporting Holidays*, by Sir H. Seton-Karr.—*Geography and Science: Flood, Fell, and Forest*, by Sir Henry Pottinger.—*The White Man in Nigeria*, by G. D. Hazzledine.—*Sunshine and Sentiment in Portugal*, by G. Watson.—*English Estate Forestry*, by A. C. Forbes.—*Poultry Keeping*, by E. Brown.—*The Evolution Theory*, by Weismann, translated by J. A. Thomson.—*House, Garden, and Field*, by L. C. Miall.—*Lectures on the Diseases of Children*, by R. Hutchison.—*The Becquerel Rays and the Properties of Radio-Active Substances*, by the Hon. R. J. Strutt.—*Astronomical Discovery*, by H. H. Turner.—*An Introduction to the Theory of Optics*, by A. Schuster.—*The Electric Furnace*, by Moissan, translated by A. T. de Moulpied.—*The Chemical Synthesis of Vital Products*, by Prof. Meldola.—and *Human Embryology and Morphology*, by A. Keith, a new edition. In the "Wallet" Series of Handbooks: *On Collecting Engravings*, Pottery, Porcelain, Glass, and Silver, by R. Elward; *Dress Outfits for Abroad*, by A. Holt; *Electric Lighting for the Inexperienced*, by H. Walter; *Hockey as a Game for Women*, by E. Thompson; and *Water-Colour Painting*, by M. L. Breakell. In Fiction and General Literature: *The Celestial Surgeon*, by F. F. Montresor.—*Peter's Pedigree*, by D. Conyers.—*The Shadow on the Wall*, by M. E. Coleridge.—*Scenes of Jewish Life*, by Mrs. Alfred Sidgwick.—*The Rambling Rector*, by E. Alexander.—*The Reaper*, by E. Rickert.—*Checkmate*, by E. Courtney.—*Economic Method and Economic Fallacies*, by W. W. Carlile.—*Ghost Stories of an Antiquary*, by M. R. James.—and new editions of *Commonsense Cookery*, by Col. Kenney Herbert; and *England in Egypt*, by Viscount Milner.

MESSRS GAY & BIRD.

are publishing A Texas Matchmaker, by Andy Adams.—*Joan of the Alley*, by F. O. Bartlett.—*The Affair at the Inn*, by K. D. Wiggin. Mary Findlater, J. H. Findlater, and Allan McAulay.—*Henderson*, by Rose E. Young.—*The Gate of the Kises*, by J. W. Harding.—*Jack Barnaby*, by H. J. Rogers.—*Curly*, by Roger Pocock.—*The Art of Choosing a Husband*, by P. Mantegazza.—*A History of British Poetry*, by F. St. John Corbett.—in the "Bibelots": *Shelley*, edited by J. P. Briscoe.—*Fielding's Complete Works*, in 12 vols.; and a better edition of the same, limited.—*The Heart of It*, by H. W. Dresser.—*An Index to Poetry and Recitations*, edited by Edith Granger.—*Whittier-Land*, by S. T. Pickard.—in the "Shillingworth Series": *The Village Strad*, by K. D. Wiggin.—*Poems of Passion and Poems of Pleasure*, by Ella W. Wilcox.—*Miniatures from London Life*, by T. R. Croger.—*FitzGerald's Omar Khayyam*, first edition, with drawings by Norman Ault. In the "Wayside Series": *The Wisdom of Confucius*; *The Story of the Candlesticks*; *Flowers from Persian Gardens*; *Books of Ruth and Esther*; *For Younger Folk*; *Kingley's Perseus*; *Hawthorne's Paradise of Children*; and *Prince Ahmed*, from Arabian Nights.—*The Terrible Tomboy*, by Angela Brazil.—*The Oriental Rug*, by W. De L. Ellwanger.—*When Malindy Sings*, by P. L. Dunbar.—*Rhymes and Jingles*, by Mary M. Dodge.—*For Greater Britain*, by C. W. Wynne.—*One Year in Spiritland*.—*Spiritual Forebodings*.—*The Cynic's Calendar*, 1905.—*Compromises*, by A. Reppel.—and a new edition of *Rebecca of Sunnybrook Farm*, by K. D. Wiggin.

MR. BRIMLEY JOHNSON

announces.—*J. T. Nettlehip*: In Memoriam, edited by W. Rothenstein, with contributions from Prof. Andrew Bradley, W. B. Yeats, A. E. John, and H. C. Mollwaine.—*England: A Nation*, being the Papers of the Patriots' Club, edited by L. Oldershaw, with contributions from G. K. Chesterton, C. F. G. Masterman, R. C. K. Ensor, and others.—*Poems*, by G. K. Chesterton.—*Young England*, being Disraeli's 'Vivian Grey', 'Coningsby', 'Sybil', and 'Tancred', in 4 vols. edited by B. Langdon-Davies, with illustrations by Byam Shaw.—*Tuffy and the Merboo*, by Phyllis M. Gotch, with illustrations.—*The Cinematograph Train*, by G. E. Farrow, with illustrations by Alan Wright.—*Trusty: our New Forest Pony*, by M. E. Buckland.—*Lessons*, by Evelyn Sharp.—*The Barbarous Babes*, by Edith Ayrton.—*The Heart of Humanity and the Growth of God in Man*, by Sydney Hallifax.—*The Book of the Rose*, by C. G. D. Roberts.—and *The Prayer of the Sword*, by J. B. Fagan.

MESSRS. WELLS GARDNER, DARTON & CO.'S

announcements include the following: *Old Testament Messages*, by the Rev. Edgar C. F. Gibson.—*Faith of Church and Nation*, by the Bishop of London.—*The Characteristics of Jesus Christ*, by the Rev. W. J. Hocking.—*Christ and the Common Weal*, by Canon Scott Holland.—*The Spiritual Teaching of 'In Memoriam'*, by the Rev. Morley

Stevenson.—*Pastoral Counsels*, by the Rev. W. L. Collett.—*Was Jesus Christ Divine?* by the Rev. J. H. B. Masterman.—*The Heavenly Feast*, a companion to the Altar, by Canon Evan Daniel.—*Why Christianity is Reasonable*, by the Rev. W. J. Carey.—a Second Series of Canon Twells's Sermons on Hymns.—*The Palm of the Saints*, and the Sufferings of Jesus Christ, by the Rev. W. S. Swayne.—*The Destiny of Man*, by the Rev. J. H. Lester.—*Prayer-Book Teaching*, by the Rev. the Hon. James Adderley.—*The Children's Evening Hour*, by F. Maclean.—*Only a Feather*, by E. Wordsworth.—*Goldsmith's Citizen of the World*, illustrated by E. Sullivan.—*Tales of the Canterbury Pilgrims*, retold from Chaucer and others, by F. J. H. Darton, illustrated by Hugh Thomson.—a second edition of *The Law of Churchwardens and Sidemen in the Twentieth Century*, by Chancellor P. V. Smith.—the eleventh edition of *The Power of Womanhood*, by the late Ellice Hopkins.—the following books for children: *Story-Lives of Great Authors*, by F. J. Rowbotham.—*At the King's Right Hand*, by Mrs. E. M. Field, illustrated by A. G. Walker.—*His Last Chance*, by C. and F. Foster, illustrated by C. Sheldon.—*A Family Grievance*, by R. Jacobsen, illustrated by J. L. Pethybridge.—*Mrs. Leicester's School*, illustrated by C. Brock.—*The Young Standard-Bearer Reciter*, edited by Mrs. Bulley.—*The Doll-Book*, written and illustrated by May Gladwin.—besides the well-known annuals *Chatterbox*, *The Prize*, *Goodwill*, *The Commonwealth*, and others.

Literary Gossip.

MR. FISHER UNWIN will publish before long a book by Mr. Sidney Low, entitled 'The Governance of England.' The work may be described as a study in the realities of English government. The object of the writer is to examine the manner in which our constitutional system works, and to compare the facts with the conventional theories and legal fictions. An attempt is made to trace the evolution of our institutions during the last few decades, and to show the importance of some factors on which little stress has hitherto been laid. Particular reference is made to the development of the Cabinet and to the manner in which the powers attributed to the House of Commons have largely passed to Ministers, to the present position of the monarchy, the House of Lords, and the electorate, to the working of the Parliamentary system, and to the influence of the personal and social element in English politics.

THE HON. Mrs. Anstruther's new novel, 'A Lady in Waiting,' will be issued by Messrs. Smith, Elder & Co. on the 19th inst. The story is unfolded by a sympathetic onlooker in society, who is confidante to a circle of her friends, and depicts the successive scenes of their history in which she, willingly or not, plays an active part.

MESSRS. REEVES & TURNER announce for immediate publication a 'Dictionary of Faiths, Folk-lore, Superstitions, and Popular Customs,' in two large volumes, which are founded on the edition of Brand and Ellis's 'Popular Antiquities' by Mr. W. Carew Hazlitt, which the same firm issued some thirty years since. The work now appears in a much enlarged form, with the added labours of half a lifetime. Instead of the old sectional arrangement of 1870, Mr. W. C. Hazlitt has now adopted the order of the alphabet, a far more convenient form for reference.

THE apocryphal 'Gospel of the Infancy of Christ according to St. Peter,' found some years ago in the ancient Abbey of St. Wolfgang in the Salzkammergut, and translated from the Latin text into French

by M. Catulle Mendès, is about to appear in an English version made by Mr. Greene, and with an introduction by Mrs. Meynell.

MR. WILLIAM FREELAND, the late veteran President of the Glasgow Ballad Club, has left materials for a volume of 'Ballads and other Poems,' which will be issued shortly under the editorship of Mr. Henry Johnstone and Dr. William Wallace, of the *Glasgow Herald*. The book will include letters from several notable literary men, such as Froude, William Black, Robert Buchanan, and the unfortunate friend of Mr. Freeland's youth, David Gray. The publishers are Messrs. MacLehose.

MESSRS. HURST & BLACKETT have just moved their business to 182, High Holborn, W.C.

A CORRESPONDENT writes concerning our review of 'Aubrey de Vere' last week:—

"The 'forlorn being' in the second quotation from Aubrey de Vere was not Wordsworth at all. Aubrey would have a fit in his grave at such disrespect to his master. It was Hartley Coleridge."

THE first edition of Abbot Gasquet's book on English Monasticism was speedily exhausted, and Messrs. Methuen have a second in the press. The Abbot is absent from England, lecturing in the United States. A few slight corrections and a thorough revision of the list of religious houses have been made by Dom Birt, and by the Rev. Dr. Cox as general editor of the series of 'Antiquary's Books.' The next to be issued, at the end of the month, will be 'Celtic Art,' by Mr. Romilly Allen.

A COURSE of Biblical study will be begun this autumn at King's College, Women's Department, Kensington Square, arranged by the committee of management of the College, and the executive committee which organized the Vacation terms for Biblical study at Cambridge in 1903, and Oxford in 1904. The whole scheme, which includes the already existing divinity lectures at the College, consists of the following courses: on 'New Testament Theology,' by the Principal, Dr. Headlam; 'Introduction to Old Testament,' by Prof. Nairne; 'Introduction to New Testament,' by the Rev. Stanley Legg; 'Church History,' by the Rev. E. W. Watson; 'The Philosophy of Religion,' by Dr. Rashdall. Classes in elementary Hebrew and Greek Testament will be held by the Rev. H. Compston and the Rev. Stanley Legg in connexion with the Old and New Testament study. The courses will be mapped out for the year, but so arranged that each term's work will be as far as possible complete in itself. The whole scheme or any separate course or courses may be taken, and it is hoped that a correspondence scheme will be arranged later. The fee for each course will be reduced in the case of teachers or those intending to teach. The first course begins on Tuesday next. Application should be made to the Vice-Principal, Miss Faithfull, 13, Kensington Square.

MR. D. NICOL SMITH has been appointed to the Chair of English Language and Literature in the Durham College of Science, Newcastle-on-Tyne. Since 1902 he has been assistant to the Professor of Literature at Glasgow University. Prof.

Smith has published a volume entitled 'Eighteenth-Century Essays on Shakespeare,' and contributed to Chambers's 'Encyclopædia of English Literature.'

THE Eragny Press, Hammersmith, whose selection of Browning's poems has just been published, will have their edition of 'Christabel' ready for the subscribers on Monday.

A NUMBER of letters written by Madame de Staël to Benjamin Constant are believed to be in the hands of private autograph collectors, to whom they were given by Freiherr von Marenholtz, their former owner. Considerably over one hundred have been found, and will be published shortly, but the originals are missing of several which appear in a German translation in the 'Dichterprofile' of Adolf Strodtmann. The Baroness Nolde née Marenholtz, Villa Curonia sopra Poggio Imperiale, Florence, is very anxious to communicate with the present owners of these letters, with a view to obtaining copies, in order to render the series complete.

IN connexion with their extensive display of specimens of French newspapers and periodicals at the St. Louis Exhibition, Messrs. John F. Jones & Co., of 31, Faubourg Montmartre, Paris, have issued separately a most useful pamphlet catalogue of their exhibit. It comprises political, religious, illustrated, and comic papers, magazines, and trade journals issued not only in Paris, but also in the provinces and colonies of France. The politics of the various daily and weekly papers are stated, and the periodicals are classified. The utility of the pamphlet would have been greatly increased if the price of each paper had been stated.

WE hear that Mr. Ernst Anderssen has been appointed to the Professorship of Egyptology at the University of Upsala, left vacant by the regretted death of Dr. Karl Piehl, and that he has succeeded in due course to the editorship of *Sphinx*.

SCIENCE

GEOGRAPHICAL LITERATURE.

The Gems of the East. By A. Henry Savage Landor. 2 vols. (Macmillan.)—It is not very easy to say for what class of readers Mr. Savage Landor intends his two volumes on the Philippine Islands. The general reader, we are inclined to think, will find them rather deficient in exciting incident, and may resent the inclusion of tables of measurements and other data which give the book a quasi-scientific appearance. Further, the volumes make little pretence at arrangement—suggesting, indeed, hasty writing up from a note-book—and the task of sifting out and classifying the scattered information is left for the most part to the reader. Mr. Landor is not always happy in the use of terms to which it is customary to attach a precise meaning. Thus, on p. 47, vol. ii., he speaks of the Subanos of Mindanao as a pastoral race, and on the following page he states that they possess no animals, and are agriculturists by nature. What meaning Mr. Landor attaches to the word *pastoral* it would be interesting to know, but so casual a use of language is to be deprecated in a writer who handles so thorny a subject as the ethnology of the Philippine Islands. In his account of the head-hunting tribes

of Luzon we are not sure if Mr. Landor intends to distinguish the head-hunters he describes as Ilongotes (ii. 329-35) from the head-hunters he describes as Igorrotes (ii. 342-64). Of the dwarfish head-hunters of Banaue he writes, "Though classified as Igorrotes, they are really Ilongotes." The term Igorrote, though most commonly used as a generic term for all the head-hunting tribes of Luzon, has been restricted in meaning by Sawyer, who limits it to the inhabitants of the western part of the Cordillera Central, and defends the Igorrotes from the aspersions of Foreman and others, though he admits that the Ilongotes are "ineradicably addicted to head-hunting." Whether Mr. Landor's Igorrotes are to be identified with those of Foreman or those of Sawyer, his description of their colour agrees with neither. Mr. Landor speaks of the Igorrotes as of a "rich yellowish light brown," while Foreman, apparently using the term in its extended sense, speaks of their skin as of a dark copper tinge, and Sawyer, using the word in its narrower sense, says that they are of a dark bronze colour. A similar discrepancy may be remarked in the account of the Gaddanes, who are described by Mr. Landor as having a fairly light brown skin and fairly high-bridged noses delicately chiselled (ii. 341-2). Sawyer, on the other hand, says that they are darker than any other of the hillmen of Luzon, and have large, flat noses, and Foreman also describes the Gaddanes as very dark in colour, though he appears to be referring under that name to wilder tribes, living further north than the semi-civilized Gaddanes of Sawyer and Mr. Landor. In connexion with the head-hunting Ilongotes Mr. Landor makes a very interesting statement:—

"The wedding present given by the prospective groom to his sweetheart does not lack quaintness, and consists of a human head, part of a breast and heart, as well as a finger or two.....The head, after nine days, is interred directly under the prospective bride's home, and the marriage is celebrated directly over that spot."

Among head-hunters the head is commonly preserved as a trophy, but the custom of burying a human victim, or the ritual equivalent, under newly constructed buildings is widely prevalent, and traces of it are still discernible in European folk-lore. Its association in Luzon with the much more restricted custom of head-hunting certainly calls for notice.

As a picture of the struggle between new and old, between American administrative and civilizing forces, and primitive beliefs and cultures, Mr. Landor's book is undoubtedly valuable. Here his impressionist mode of narrative builds up, touch by touch, a more convincing picture of the conflict between two streams of tendency than would probably result from a more methodical description. His sympathies, we take it, are, on the whole, at least as much with the old as with the new, and he does not disguise the darker shades in the picture, or conceal the fact that some of the worse features of civilization have made their appearance with startling rapidity. One reads with a smile of a protective tariff so severe that instances occur of American officers being charged duty on their swords. Mr. Landor criticizes rather severely the present American educational policy, and fears that "those boys who do not receive Government employment will eventually be led to starvation or crime." His conclusion is that

"it is a pity that some of the money thrown away in importing hundreds upon hundreds of American teachers—or rather Americans as teachers—is not spent instead in opening new roads and trails and repairing old ones, and in establishing some sort of regular postal and telegraph services, as well as in encouraging communication from one island to the other."

A New Discovery of a Vast Country in America. By Father Louis Hennepin. Edited by Reuben Gold Thwaites. 2 vols. (Chicago, McClurg & Co.)—The centenary of the purchase of Louisiana

by the United States is now being commemorated by the Exhibition at St. Louis. This fact gives timeliness to the reissue of Father Hennepin's description of the discovery of that vast district, which has been ably edited by Mr. Thwaites—to whom we owe the 'Jesuit Relations'—from the English translation published in 1698. Hennepin's work, in spite of various inaccuracies and deliberate annexations of other men's discoveries, remains one of the leading authorities in connexion with the exploration of North America. It reminds us how much we owe to the self-sacrificing exploits of the Roman Catholic missionaries whom France sent out to Canada in the seventeenth century, and who valiantly supported lay explorers like La Salle and Champlain in opening up the vast continent.

Louis Hennepin, born in the Spanish Netherlands about the year 1640, was from his earliest years beset by the passion of travel. He took orders at an early age, chiefly in the hope of satiating his "inclination to travel" in the career of a roving mendicant. His superiors, with the Roman Church's praiseworthy aptitude for utilizing the various talents of its members, speedily discovered young Hennepin's gift, and allowed him to journey widely in Italy and Germany. But this was not enough. Sent to Calais "to act the part of a Mendicant there in time of Herring-salting," the young friar discovered that Europe was too narrow a field for him. "I was," he tells us,

"passionately in love with hearing the Relations that Masters of Ships gave of their Voyages. Afterwards I return'd to our Convent at Biez, by the way of Dunkirk: But I us'd oft-times to skulk behind the Doors of Victualling-Houses, to hear the Seamen give an Account of their Adventures. The Smoak of tobacco was offensive to me, and created Pain in my Stomach, while I was thus intent upon giving ear to their Relations: But for all I was very attentive to the Accounts they gave of their Encounters by Sea, the Perils they had gone through, and all the Accidents which befell them in their long Voyages. This occupation was so agreeable and engaging, that I have spent whole Days and Nights at it without eating; for hereby I always came to understand some new thing, concerning the Customs and Ways of Living in remote Places; and concerning the Pleasantness, Fertility, and Riches of the Countries where these Men had been."

At last, when he was about thirty-five years old, Hennepin was chosen to proceed to Quebec and join the little company of grey gowns that had been established there by Champlain. Once in Canada, he revelled in the life of the itinerant missionary—travelling in winter on "rackets" or snow-shoes, with a great dog dragging his little baggage, and in summer using the Indian canoe, "which sort of Contrivance," naively observes the good father,

"succeeded well enough where the Water was shallow, or about two or three Foot deep; But when we came to any deeper Place, then the Boat, which was round underneath, was in danger of overturning, inasmuch that I had certainly perished in the Water, had not I taken a circumspect Care of myself."

The Indians—even the warlike and savage Iroquois—received the missionary with hospitality, not having yet learnt to fear the encroachment of the white man upon their ancestral hunting-grounds. "When they saw us," says Hennepin,

"they put their Forefingers to their Mouths signifying how much surpris'd they were at the troublesome and difficult Journey we had made in the middle of Winter. Then looking upon the mean and mortifying Habit of St. Francis, they cry'd aloud, *Hetchiagon!* that is, Bare-foot; and did with all manner of passion and astonishment pronounce the Word *Gannoron*; intimating, that it must needs have been a Business of great Importance that mov'd us to attempt such a difficult Journey at so unseasonable a time."

In the course of these preliminary journeys Hennepin made acquaintance with the wonderful Falls of Niagara, which he was the first European to describe in print. A lasting impression was made on his mind by this

"vast and prodigious Cadence of Water which falls down after a surprising and astonishing manner, inasmuch that the Universe does not afford its Parallel. 'Tis true, Italy and Suedeland boast of some such Things; but we may well say they are but sorry Patterns, when compar'd to this of which we now speak."

In Hennepin's time Niagara presented a somewhat different appearance from that of the present day, owing to the steady movement of the falls along the gorge which they are cutting away; but they were even more awe-inspiring than we find them in these times, when men have been audacious enough to put them in harness for the factories of Buffalo.

Hennepin's great opportunity came when La Salle chose him for a companion in the great work of exploring the Mississippi basin. The good friar does his best to make it appear that he himself was the inspirer of the discoveries which posterity has perversely insisted on coupling with the name of La Salle; but we can forgive him for the mystifications which he has introduced into his book—even for the audacious annexation of Marquette's exploration as a work of his own—in consideration of the lively and picturesque narrative which he has given of the various journeys down the great river, and the striking account of the manners and customs of the Indians which he has drawn in his second volume. It still remains one of the best, as it is certainly among the earliest, printed authorities on this entertaining subject. Hennepin found the field somewhat unpromising from a purely missionary standpoint:—

"These miserable dark Creatures listen to all we say concerning our Mysteries, just as if 'twere a Song they will suffer themselves to be baptized ten times a Day for a Glass of Brandy, or a Pipe of Tobacco."

Rice Christians, as the Chinese call them, have always been the plague of missions. But he was amply rewarded for his pains by the opportunity of studying such a novel field in anthropology—though he had no such scientific name for "the proper study of mankind." We could pause long over these fascinating pages, but must content ourselves with one extract which is typical of Hennepin's accurate comprehension of the savage notions of a spirit world:—

"They have some Sentiments of the Immortality of the Soul. They say there is a delicious Country towards the West, where there's good Hunting, and where they kill as many Beasts as they please. It's thither they say their Souls go. They hope to see one another there. But they are yet more ridiculous in believing that the Souls of Caldrons, Guns and other Arms, which they place near the Sepulchres of the Dead, go with them to be made use of in the Country of Souls."

"A young Savage Maid dying after Baptism, the Mother seeing one of her Slaves at the point of Death, said, my Daughter is all alone in the Country of the Dead, among the Europeans, without Relations, and without Friends: The Spring is at hand; it's time to sow Indian Corn, and Citruls, or Pompions; baptize my Slave, says she, that she may go and serve my Daughter in the Country of the Europeans."

The Romance of Modern Exploration (Seeley & Co.) makes an excellent boys' book—just such a work as an intelligent lad would like to have for a Christmas prize. The author, Mr. Archibald Williams, author of 'The Romance of Modern Invention,' remarks truly enough that within the limits of a volume it is impossible to notice all the modern explorers who have a claim on one's admiration. Nevertheless he has made an interesting and fairly representative collection of notable pieces of exploration. Central Asia, with Sven Hedin and Young-husband for its principal names; Africa, with Mungo Park, Livingstone, Thomson, Bent, and a few others as representative travellers; the Arctic and Antarctic regions, Canada, and South America—all are laid under contribution, and the incidents are well described and occasionally thrilling. One good feature of the book is that it is brought fairly up to date, including as it does a brief refer-

ence to the work of Capt. Scott and his friends in the Discovery, and a rather more detailed account of the Tibetan expedition. We miss accounts of two well-known events in Arctic annals—the rescue of the Investigator crew by Capt. Bedford Pim in the fifties, and the sensational meeting of Nansen and Jackson, which is only just glanced at in a few words. As far as romance and sensationalism are concerned, these two incidents would be hard, if not impossible, to beat. The illustrations are judiciously chosen, but that is all. In these days magazines and illustrated papers turn out such excellent work that the public are likely to be more and more exacting in the direction of reproduction. On the other hand, the printing and paper are decidedly good, and the size of the volume is handy.

THE CONGRESS OF SCIENCES, &c., AT ST. LOUIS.

THIS enormous and complicated Congress opened on the 19th ult. at the "World's Fair" with some short and smart speeches from the chief delegates, Governor Francis, of St. Louis, being specially distinguished by his fine presence and delicate tact. But Prof. S. Newcomb's presidential address was far too long and quite inaudible. When will men learn that long documents intended for print need not be read out *in extenso*? It is impossible for any single reporter, or even group of reporters, to give any account of the innumerable sections and meetings due to the luxurious imagination of Prof. Münsterberg. Of course his programme could not be carried out in detail, and many specialists followed rather their own ideas than the scheme propounded to them. Consequently the printed volume of these papers may be expected to contain much valuable matter. Among the initial addresses by American scholars the masterly paper of President Woodrow Wilson (Princeton) upon the proper methods of studying history, and upon the various recent attempts to reduce it to a modern science, attracted admiration. He criticized very freely, and by name, Acton's 'Cambridge History,' to which he is himself a contributor; and not less freely, though without name, did he criticize the Ph.D. exercises in history elaborated every year at Harvard. His essay was heard by a large audience of historians with manifest sympathy, and produced a profound impression. Profs. Mahaffy and Pais (Palermo) discussed Greek and Roman history respectively—not conjointly, as they were directed by the programme; and the latter (who spoke in very difficult English, instead of clear Italian) said much in criticism of Mommsen's handling of the subject. Sir John Murray was very interesting on the floor of the ocean, which he seems to have walked about familiarly; and a Japanese professor gave in detail the process of breeding the snapping turtle—a "luscious reptile," as he called it—for Japanese epicures. This nation, as is well known, is very prominent at the World's Fair, and very interesting, save in its village, which is devoted to selling very cheap and bad semi-European wares. It is in its "varied industries" that its brilliancy is shown.

The managers of the Congress made the usual mistake of not providing a club-room for the foreign delegates, where men could write letters, smoke, and, above all, meet their friends and colleagues without searching for them over a vast area. Hence many men, anxious to shake hands and make personal acquaintance, failed to do so. The office for correspondence and for information, though worked by the most courteous and competent officials, was far too crowded and noisy for any peaceful conversation. All that private hospitality could do was done by the citizens of St. Louis, and among the arrangements of railway companies we may

specially mention those of the Vandalia line as both liberal and convenient. But the area over which the meetings of the Congress was spread was uncomfortably large, there being sometimes a mile between the sections, so that both unpunctuality and confusion could not but result. This is the natural consequence of that megalomania which is still a chronic disease in America. The number of papers to be read in each section seemed to preclude the possibility of any consequent debate, nor would such a thing have been feasible, unless the audience had had some closer preliminary indications of the line which the reader intended to pursue. There may have been sections where this did take place, but it was not so wherever we were present.

In reviewing so vast a field of work it must be clearly remembered that an observer can merely record his impressions, and that any judgments he pronounces may only be valid within very narrow limits. The motley character of almost every side of American life is nowhere more obvious than in its pursuit of knowledge. But when a great people strives to educate itself, we may confidently hope that errors of detail and hastiness of action will be corrected by the good sense of the majority, and that even the millionaires who endow education may yet be taught to bestow their wealth in accordance with common sense. It is not enough to spend millions on splendid buildings and perfect equipments: something must be done to secure first-rate men to utilize these materials, and to create schools of learning, which do not consist in showy buildings. But these considerations lead us away from the Congress to other problems, which may be discussed on some future occasion.

SOCIETIES.

SOCIETY OF ENGINEERS.—Oct. 3.—Mr. D. B. Butler, President, in the chair.—A paper was read on 'Deep-Sea Erosion and Foreshore Protection,' by Mr. R. G. Allanson-Winn.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'Tests and Trials of Pigments,' Prof. A. H. Church.
Wed. British Numismatic, 8½.—'The Stycra Series of Northumbria,' Major A. B. Crooke; 'The Colchester Hoard,' Mr. G. Rickwood.
Thurs. Royal Academy, 4.—'Selected and Restricted Palettes,' Prof. A. H. Church.

Science Gossip.

THE Parliamentary Papers of the week include a long series of costly scientific volumes on the treatment of sewage, as well as the Annual Report of the Local Government Board (4s. 11d.). An interesting report on the Metropolitan Water Supply, by Dr. Thorpe, contained in the latter volume, shows the disgraceful pollution of the Thames supply during 1903.

MISS A. M. CLERKE, one of the two lady members of the Royal Astronomical Society, is about to introduce to the public 'A Celestial Masque,' compiled by another hand for the amusement of young pupils, and for "their painless instruction in astronomy." This combination of astronomical science with mundane amusement finds fit expression in the title 'Stars without Stripes.' The publishers will be Messrs. Burns & Oates.

It was mentioned in our 'Science Gossip' of the 24th ult. that Prof. Barnard had succeeded in obtaining an observation of Phoebe, the ninth satellite of Saturn. The full account, given in No. 3970 of the *Astronomische Nachrichten*, shows that Prof. Turner, of Oxford, took part in the search which secured what was, in all probability, the first visual observation of that faint body, obtained with the 40-inch Yerkes telescope. On August 8th an object was noted, which on September 3rd was found to be

missing from that place. The satellite was observed again by Prof. Barnard, as already mentioned, on September 12th.

MADAME CERASKI, examining the plates taken by M. Blajko at the Moscow Observatory, has detected a new variable star of the Algol type in the constellation Perseus, which will be reckoned as var. 155, 1904, Persei. Its normal brightness is about 9½, from which it diminishes, at intervals of about five days, to 11, the whole change being accomplished in about two and a half hours.

DR. W. LUTHER, of Düsseldorf, has detected a new variable of long period in the constellation Cetus, to be reckoned as var. 156, 1904, Ceti. It had been previously observed of about the twelfth magnitude, but he found it only a little below the ninth on the 19th ult., and since then it has been diminishing again.

DR. HANS BATTERMAN, of the Berlin Observatory, has been appointed Director of that at Königsberg, and Professor of Astronomy at the University there, in succession to Prof. Hermann Struve, lately appointed to the vacancy at Berlin caused by the retirement of Prof. Förster.

FOUR more small planets have been photographically discovered at the Königstuhl Observatory, Heidelberg: two by Dr. Götz on the 11th and 19th ult. respectively, and two by Herr Kopff on the same days.

FINE ARTS

Leonardo da Vinci. By Edward McCurdy. "Great Masters Series." (Bell & Sons.)

It is not often that the "Great Masters Series" has produced so good a model of what a short popular monograph should be as the present work. It is not to be expected at this time that any one who has not made a lifelong study of Leonardo will be able to bring any striking original contributions to the study, and Mr. McCurdy makes no such pretensions. What he has done, however, is of real service. He has studied with care and discrimination the voluminous literature of the subject, and he has also kept his eyes constantly on the master's works. He has brought to the study a judicial and impartial mind and real intelligence. He begins by an account of the painter's life, in which he relates virtually everything of importance that is known. To some it may seem that this is too dry and concise, but to many it will be a real boon to have the tangled and intricate skein of the evidence thus clearly unravelled. The author keeps closely to the evidence of documents, and wherever he introduces hypotheses to explain these or fill up the gaps in our knowledge he does so with becoming caution and modesty. The life is full of the most curious improbabilities, and it may, perhaps, never be possible wholly to fit it in with our actual experience of men and manners. It must always have something of the nature of a mirage, a shifting and not quite credible phantasmagoria. So strange is it in all its details, and so unlikely, that we are almost prepared to accept the view that Leonardo did really go as an engineer to Armenia, as his extant drawings would seem to indicate. It is, of course, highly improbable that a young artist who had the patronage of the Medici, and had just entered the service of

Ludovico Sforza, should have suddenly disappeared into Asia Minor in this way, but it is of a piece with other things in his life. And what as an engineer did he really accomplish? Did any of the marvellous inventions recounted in his letter to Ludovico ever get beyond the stage of theoretical possibilities? And if so, why have we no account of them? And if not, how did people tolerate a man who put forward such vast pretensions and produced such slight results? When it really came to doing things, such as the building of the dome of Milan Cathedral, mere humdrum talents like Amadeo always got the job. Even the great equestrian statue was nearly taken out of Leonardo's hands.

If it were not for the convincing evidence of his works as an artist and as a thinker, one would be tempted to call him a visionary and a charlatan. One wonders in any case that among his contemporaries and rivals some such accusations did not make themselves heard. And, again, how did this man, who scarcely ever finished a commission, manage to live? How did he earn the money for his occasionally magnificent *ménage*? At the very end of this strange life we are met by the same kind of puzzle which attends it all through. Antonio de' Beatis, who describes the visit of the Cardinal of Aragon to Leonardo in 1517, says: "A certain paralysis has attacked his right hand which forbids the expecting of any more good work from him." Now, if one thing is clear from all Leonardo's extant drawings and writing, it is that he was left-handed. These are only a few of the glaring improbabilities in a story which could almost be proved to be entirely mythical. We are, therefore, very grateful to Mr. McCurdy for reducing it so clearly and succinctly to the bare ascertainable facts.

In treating of the pictures the same cautious deliberation is apparent. In every case where a disputed point occurs—and they are many—Mr. McCurdy gives in the clearest and simplest terms the significant facts on either side of the question, from which our conclusions must be drawn, and he is much more careful to do this than to enforce the conclusion at which he personally arrives. This is an admirable temper, which, if more generally adopted by writers on art, would save a great deal of futile and sometimes acrimonious discussion. In the main we think his conclusions are sound, though on several important points we should be inclined to differ. We are glad to see that he inclines to regard the left-hand angel in Verrocchio's 'Baptism' as Leonardo's. It is a view which seems only to have been combated because it was associated with one of Vasari's too pretty stories. Neither Morelli nor any of his followers made any serious attempt to explain the remarkable differences both in design and quality between the two angels, one of which is clearly Verrocchio's. We think, however, that our author goes too far in suggesting Leonardo's hand in the landscape. Here a really close examination of the picture, not always an easy matter to accomplish, shows that the whole design has been radically altered by repainting.

We are glad to see that Mr. McCurdy

explains the red-chalk drawing of a man's head at Windsor, which has hitherto passed as a study for the 'Battle of the Anghiari,' as a drawing for the St. James of the 'Last Supper.' This has only to be pointed out to meet with instant recognition as the right view. It has been recently suggested independently by M. Petrucci. We wish that Mr. McCurdy could have seen his way to accept the 'Belle Ferronnière,' not as a portrait of Lucrezia Crivelli, for whom it is too early, but as that portrait of Cecilia Gallerani which was probably done soon after the master was settled in Milan. We cannot believe that any of Leonardo's Lombard pupils was ever so Florentine in style as this head is, nor, for that matter, was any so great a master of structural design. Our author follows some recent critics in considering the 'St. John the Baptist' of the Louvre as an original work by the master. But he does so without the reservations made by Dr. Gronau, without the suggestion of pupils' assistance which the lateness of the work and a certain over-sweetness of the modelling render advisable.

As to the two versions of the 'Virgin of the Rock,' Mr. McCurdy shows his judgment and independence in his really admirable summary of the evidence. We still think that he allows Leonardo too large a share in the actual execution; but the whole discussion is greatly helped by his able exposition of the possibilities and probabilities either way.

A SECOND edition has appeared of *Old Clocks and Watches and their Makers*, by F. J. Britten (Batsford). There are few persons who, at some period of their existence, have not been interested in clocks and watches, were it only at that early age when interest takes the form of destructive analysis. Mr. Britten's descriptions of them, beginning from the earliest examples of which there are authentic records down to those of about forty years ago, without excess of technicality and fully illustrated, are decidedly interesting to the general reader. As his book is, we believe, the only one upon the subject, and is obviously written with full knowledge, its value to dilettanti and collectors must be considerable. The first edition, published in 1894, contained 500 pages of text and 371 illustrations; the one which is now before us has 735 pages and 704 illustrations. The latter are undoubtedly the feature of the book. The majority are photographs from actual timepieces reproduced by process. With the exception of the pictures of clock or watch cases in which colour forms a feature of the ornamentation, and to illustrate which the author deplors the absence of coloured plates, the external appearance of the examples is always very fairly, and in many cases excellently, represented. The process blocks showing interiors and movements photographically are not so satisfactory; the line drawings showing mechanism are much clearer.

In another volume Mr. Britten has treated fully of the mechanism of clocks and watches, and has supplied a dictionary of those technical terms which he avoids in the present work. Here he refers only to such parts of movements as are historically interesting, or from their presence or absence determine the age of a clock or watch. Such are the "stackfreed" controller, a word whose origin he has been unable to trace; the hog's bristle balance spring; and the catgut connexion of the main-spring barrel to the fusee, the last still used exceptionally, the first two quite obsolete. Other parts of mechanism

which mark epochs in clock and watch making, such as the mainspring and barrel, the fusee, various forms of escapements, pendulums, and balances, are fully illustrated, and their action so described that the least mechanical mind can understand them. The only addition we suggest to the course adopted in reference to mechanism is that a simple description of an ordinary modern movement would be useful as a means of comparison. There is, however, the difficulty of selecting the features of that movement, and the result of the addition might be more confusing than the omission appears to us.

The distinction between a clock and a watch has grown gradually to its present definiteness. Originally a clock seems to have been a bell (German *Glocke*) struck by hand. Bells were, of course, used very early for calling monks from their beds and the pious to religious observances. The striker of the bell would take his time from a sundial, if the sun were up, or from a clepsydra, or clock driven by water, a wick or lamp timekeeper, or a marked candle in a lantern between sunrise and sunset. It is remarkable that, although Mr. Britten mentions a knotted wick used by the Chinese to mark the effluxion of time, we find no reference to the marked candle in this country, though a quaint survival of that system still exists in the auction sales where, unless a new bid is made while a fraction of candle burns, the last bidder is declared the purchaser. We would refer our author to the eleventh volume of the Ninth Series of *Notes and Queries* for recent instances.

In 1364 Henry de Vick made a clock for Charles V. of France. It is still to be seen at the Palais de Justice, Paris. This clock has a going as well as a striking train of mechanism driven by weights on the same principle as a modern turret clock. It is the first of which there is trustworthy record. The first portable timekeeper was made by Peter Henlein, of Nuremberg, shortly after 1500. The motor of this clock, or watch, was a long ribbon of steel tightly coiled round a central spindle—in other words, a mainspring.

The application of the term "clock" to the whole time-recording machine was gradual; the French or Italian derived "horologe" had considerable vogue in England prior to 1500. The origin of the word "watch" is more obscure. To derive it directly from the Anglo-Saxon *weccan* appears to us fanciful; more probably it had an analogical connexion with the "watch" which paraded the streets at night, calling the hour during the time that sundials were not available. It is clear that many of the early spring-driven time recorders had a bell arrangement like our own repeaters or alarms, and these Mr. Britten calls "clock watches." In the inventory of Queen Elizabeth's timepieces many of the items which, from the descriptions, we should call "watches," are referred to as "clocks"; while Derham, in his 'Artificial Clock Maker,' edition of 1700, speaks of an eight-day "watch," but the description shows that a weight-driven clock is meant. Hence it may be inferred that the terms were for nearly two centuries interchangeable.

In the weight-driven clocks designed to be placed in buildings, the only part susceptible of ornamentation was the dial. The author gives several illustrations of dials. The amount of information supplied on such dials as that at Hampton Court is very varied, including the phase of the moon, the signs of the zodiac, the month, the day, the hour, and the minute, besides other astronomical features. The clock in Lyons Cathedral is in the form of a detached tower of architectural pretensions, 40 ft. high, ornamented with sculpture and moving figures, and also giving a complicated series of information. The clock in Strassburg Cathedral, while not so fine architecturally, is another well-known example of a clock with automata, including a crowing cock. Besides these,

several examples of clocks with figures automatically hammering bells, known as "striking jacks," are illustrated.

Chamber clocks, or weight-driven bracket clocks, including one presented to Anne Boleyn by Henry VIII., and many fine examples of long-case or "grandfather" clocks, both in the French and English domestic styles, the latter including Chippendale and Sheraton work, are described.

The earliest watches—that is to say, spring-driven timepieces—were rather portable clocks than pocket watches. They approximated in shape to our modern watches, but their size was too cumbersome to allow them to be carried on the person except attached to a chatelaine-like arrangement. The "dial" which Touchstone "drew from his poke" ('As You Like It,' II. vii. 20) was probably a pocket sundial. Such dials were in common use in the sixteenth and seventeenth centuries.

Of early portable timepieces, including those which had canister and tambourine cases, of flat and dome-topped table clocks, and of spring-driven bracket clocks, many illustrations are offered. The cases of the smaller watch-shaped ones were not generally of precious metals, and they had metal covers pierced to show the figures on the dial instead of glasses. Beautiful examples of this pierced work have been chosen, and the examination of them is a pleasant task. The more fanciful forms are not neglected. Timepieces of spherical shape, *montres d'abbesse*, or pectoral cross watches, book and flower watches, crystal case watches, and several grisly examples in the shape of a skull, including one belonging to Mary, Queen of Scots, are shown.

With the introduction of pocket watches—the earliest illustrated is a watch and fob-chain which belonged to Oliver Cromwell—valuable metals, precious stones, and enamel painting began to be applied extensively to the manufacture of cases, and in this section the illustrations are so numerous and so varied that it is impossible in the limits of a single notice even to indicate the principal points of interest. The same is true of the collection of pictures of bracket clocks in the French and English styles. It must suffice if we say that no period worth considering has been neglected, and the book appears to us as complete as it is competent.

The inscriptions on sixteenth and seventeenth century clocks and on the papers inserted in watches in the eighteenth century must have rendered looking at the time a lugubrious task. They invariably remind one that time is passing and that the end of time is death. Much the same might be said of sundial inscriptions; but horologers were ever conservative, as may be seen by the survival on clock-dials of the Roman numeral IIII, everywhere else replaced by IV.

We have endeavoured to show the general interest of the book, but should add that the needs of the connoisseur are not neglected. The principal makers, from Nicholas Cratzer, a Bavarian, horologist to Henry VIII., and reputed author of the Hampton Court clock, to the celebrated Breguet, inventor of the tourbillon escapement and watchmaker to Queen Victoria, are noticed; some of their portraits are given, and their characteristic work is illustrated. In addition, a list of 10,000 makers, alphabetically arranged, with short biographical notices, is appended. It records that Voltaire was interested in watchmaking at Ferney, and that Pierre Auguste Caron, better known as Beaumarchais, the comedy writer, was a watchmaker and the inventor of an improved escapement. There is also a list in facsimile of the hall-marks for gold and silver from 1678, from which the date of impression can be told, and an index which, so far as we have had occasion to use it, is faultless.

M. FRÉDÉRIC AUGUSTE BARTHOLDI.

If M. Bartholdi, who died on Tuesday morning, cannot be ranked as one of the greatest of modern French sculptors, it may at all events be claimed for him that he is the most widely known. His most famous work is not his greatest from an artistic point of view, but it is his best and most permanent advertisement. His statue of Liberty, which dominates the harbour at New York, is an enduring triumph. It is said to be the largest bronze statue in the world, and to it M. Bartholdi devoted some of the best years of his life.

It will be appropriate just now to recall the circumstances which gave birth to the idea, and which led to the realization of one of the most ambitious schemes in the history of modern sculpture. Soon after the conclusion of the disastrous war with Germany the idea was mooted of erecting a suitable memorial of the old friendship between France and America. In 1874 the French-American Union was established, its promoters including Laboulaye, De Rémusat, Waddington, Henri Martin, De Lesseps, De Rochambeau, Lafayette, and the sculptor whose death we are chronicling today. Bartholdi submitted his scheme for the statue of 'Liberté éclairant le Monde,' and this was accepted. Over one million francs were raised by public subscription throughout France. The great statue was formally delivered to the United States Minister in Paris on July 4th, 1880, by M. Jules Ferry, and the event was celebrated by a banquet. The statue was received at New York on June 19th, 1885, and subscriptions to the extent of 300,000 dollars were collected in the United States to cover the cost of building the pedestal and placing the statue in its position. The statue is 151 ft. 1 in. high, and the top of the torch is about 306 ft. from the mean low-water mark. The statue was inaugurated at New York on October 28th, 1886, and three years later a copy on a reduced scale was presented to France by American subscription, and was erected on the Pont de Grenelle in Paris during the Exhibition of 1889. But the statue of Liberty is not the only work of M. Bartholdi which merits the term "colossal." The almost equally famous 'Lion de Belfort,' which was exhibited in plaster at the Salon of 1878, was inspired by the memorable siege of Belfort a few years earlier.

M. Bartholdi was born at Colmar in Alsace, on April 2nd, 1834, and studied painting under Ary Scheffer; but he soon became convinced that sculpture was his vocation. He studied under Soitoux, and had exhibited at the Salon since 1853, when he sent his statue of his compatriot General Rapp; four years later he obtained, in an open contest, the commission for a monumental fountain at Bordeaux. His principal works include the following: 'Francesca da Rimini,' 1852; 'La Lyre chez les Berbères,' 1857; 'Le Génie dans les Griffes de la Misère,' 1859; monument to Martin Schongauer, 1863; 'Le Martyr Moderne,' 1864; 'Génie Funèbre,' 1866; 'Les Loisirs de la Paix,' 1868; 'Jeune Vigneron Alsacien,' 1869; 'Vercingétorix,' 1870; 'La Malédiction de l'Alsace,' 1872; 'Lafayette arrivant en Amérique,' 1872 (this statue was placed in Union Square, New York, in 1876, in which year M. Bartholdi was one of the French Commissioners to the Centennial Exhibition at Philadelphia, where he exhibited a number of his bronzes, statues and received a medal); 'Les Quatre Étapes de la Vie Chrétienne,' 1874; 'Gribeauval,' 1878; 'Monument Funéraire de Paul Bert,' 1888, at Auxerre; 'La Saône emportant ses Affluents,' 1898; and very many others, the majority of which have appeared at the various Salons. At last year's exhibition he was represented by two works in plaster.

For over half a century Bartholdi had been a

force in French art. From first to last patriotism was with him a passion, as, indeed, the very titles of many of his works suggest.

Fine-Art Gossip.

THE Fine-Art Society have a private view to-day of water-colours of the Channel Islands, by Mr. H. B. Winbush.

Two good portraits of Nelson have just been discovered in Dresden, dating from his visit there in 1801, when he was painted by the famous Court painter, J. H. Schmidt. One is a large pastel; the other a miniature in oil. Herr Arndt, Klostergut Oberwartha, near Dresden, has them amongst his collection.

AN artist has passed away in Émile Gallé, whose death in his fifty-ninth year is announced from Nancy. It was he who restored the manufacture of glass to an art in France, at a time when it had sunk very low. His work was distinguished by graceful form and exquisite colouring.

Two important additional features in connexion with the autumn Salon are announced. A special room is to be devoted to an exhibit of forty-seven statues by that clever Russian sculptor, Prince Paul Troubetzkoi. He has shown nothing in Paris since the Great Exhibition of 1900. M. Renoir has been induced to make an exception to his rule of not exhibiting at either of the Salons, and is to show a series of his works. He is well represented in the Luxembourg, but, apart from this, opportunities to study his works are rare.

MESSRS. HENRY GRAVES & Co. are starting a branch house at 18, Rue Caumartin, Paris, and the opening of the new galleries will take place on the 17th inst. The exhibition, which will remain open for a month, will consist of engraved portraits of ladies and children in black and in colours after famous artists of the Early English School.

MUSIC

THE WEEK.

LEEDS MUSICAL FESTIVAL.

THE twelfth festival commenced on Wednesday morning. The scheme includes three works specially written for the occasion by Sir Alexander Mackenzie and Drs. Walford Davies and Charles Wood; also 'Queen Mab,' for orchestra and chorus, by Mr. Joseph Holbrooke, will be given for the first time. Sir Charles Villiers Stanford, who conducts his second festival here, will be represented by a new Concerto for Violin and Orchestra, also by 'Five Songs of the Sea.' Ever since the first festival, in 1858, when Sterndale Bennett's 'May Queen' was produced, British music has been recognized, but never before to so large an extent. It is curious to note that in 1883, and again in 1886, a foreign novelty was introduced, but neither was a success. Since then there have only been two: an orchestral piece by Massenet, and a symphonic poem by Humperdinck. We cannot recall the first, but the second did not add to the composer's reputation. That foreign composers should not have greatly distinguished themselves in the past is a matter for regret; but that seems no reason why they should not be asked again. Or have they been asked and refused? We know not, but we recall a fruitless attempt made a few years ago to extort from Brahms a promise to provide a work.

The performance of 'Elijah' was good, if not great. The sopranos of the choir have fresh, pure voices, though perhaps not so full and firm as in some past seasons; and the basses, again, do not seem to have those rich, deep notes for which the Leeds choir was once so celebrated. We are, however, only giving first impressions; anyhow, the choir is a very fine one. It should be noted that for the first time it is drawn entirely from Leeds, and this may possibly account for the differences we have noted. There is a magnificent orchestra, under the leadership of Mr. W. Frye Parker, who has occupied that responsible post since 1895, though certainly in parts of the oratorio, especially when the brass was playing, it was too loud. The beauty of tone of the choir was displayed to great advantage in the quiet passages of the 'Earthquake' Chorus and in 'He that shall endure.' The soprano music was taken in the first part by Miss Gleeson-White, and in the 'Widow' scene she displayed dramatic power, though her very earnestness produced slight exaggeration. And we might say the same of Miss Agnes Nicholls, however well she sang 'Hear ye, Israel.' Miss Muriel Foster is not heard to best advantage in the contralto music; but Messrs. Ben Davies and Andrew Black were in good form. Sir Charles Stanford conducted with marked care and intelligence, and more energy than usual; the first 'Baal chorus' was taken at a very sedate pace, but the effect was good. The hurried opening of the 'Thanks be to God,' however, not only robbed the phrase of its dignity, but also prevented any forcible working up at the close. We ought to have mentioned above that the double quartet 'For He shall give His angels,' the quartet 'Cast thy burden,' and the soli parts of the 'Sanctus' were sung by members of the choir, placed high up near to the organ; and except for a little nervousness the music was commendably interpreted. At the last Sheffield Festival these portions were also taken by members of the choir, and in more ways than one the plan may be accounted excellent.

In the evening the programme opened with the first novelty, viz., Sir Alexander Mackenzie's 'The Witch's Daughter,' a cantata for soprano and baritone soli, chorus, and orchestra. Portions of Whittier's poem of that name have been selected, while the last eight lines of the epilogue are from the pen of the late Julian Sturgis. The story is a simple one; it tells of Mabel Martin, scouted by the villagers because she is the witch-wife's child; in the merry-making at harvest time she cannot take part. Eek Harden, the wealthy farmer, takes pity on her, and defends her against jeers and gibes; he finally makes her his wife. Then all ends merrily. Now a poem of this kind offers picturesque scenes; young men and maids merrily dancing, and then, as contrast, Mabel alone in sorrow and despair, and finally the joyful ending, while the love-making of Mabel and Harden of course gives rise to a duet. The simplicity of the action prevented, however, the composer from displaying to the full his powers of development; he had, as it were, merely to colour the story. Sir Alexander has kept within due bounds; he has shown

in many a work his skill at thematic development, but here anything on an extended scale would have been out of keeping with the poem. The composer tried what he could do even when thus restricted; the whole of the music shows very clever workmanship, but so light that much of it at first hearing escapes notice. We are, however, inclined to think that a few cuts would improve the work, for, just as undue development would spoil it, so length can weaken it. The most noticeable features—there is no break in each of the three scenes into which the work is divided—are the merry choral dance at the opening; the expressive aria 'To weary hearts,' with muted strings for the greater part; the finale of scene i. with its jeering section; the beautifully scored intermezzo; the love duet, especially the latter part, beginning with the broad phrase 'Immortal Love'; the quaint 'Corn' song, with chorus; and the stately close of the work. In his employment of representative themes Sir Alexander Mackenzie has been extremely moderate, and we are glad to find a prominent composer setting so good an example.

The scoring of portions of the work, as, for instance, in the opening number, seems unduly heavy for the subject. The performance was not satisfactory; there was an absence of light and shade. We must not, however, judge the choir too severely; it is just possible that there was not sufficient rehearsal. The soloists were Madame Sobrino and Mr. Ffrangcon Davies. After the interval Herr Fritz Kreisler gave a splendid rendering of Brahms's Violin Concerto, which received enthusiastic applause; but the warmest reception of the evening was accorded to Sir Edward Elgar after he had conducted a grand performance of his 'Alassio' Overture.

Musical Gossip.

At the Promenade Concert at Queen's Hall last Tuesday evening the first performance in London was given of a 'Hamlet' Overture from the pen of Mr. Norman O'Neill. The composer in question has studied with Dr. Arthur Somervell and Prof. Iwan Knorr, and his overture 'In Autumn' has already been performed at the Promenade Concerts. In the introduction to his 'Hamlet' Overture appears a mysterious theme typical of the Ghost, out of the last phrase of which grows a more vigorous theme, which ultimately stands forth as that of Hamlet. Ophelia is represented by a graceful and gentle subject, and there is a Fortinbras fanfare which is effectively employed more than once. Mr. O'Neill has written some picturesque passages, and no one will find fault with him for having attacked a serious theme in a serious manner. His orchestration is both clever and effective. Mr. Wood's band gave a meritorious performance of the work.

THE orchestral services at Brixton Church were resumed last Sunday. The orchestra comprised thirty-seven instrumentalists drawn from the Philharmonic and Richter bands, with Mr. Robert Gray as leader. Mr. Douglas Redman takes again the post of conductor. On Sunday, November 6th, 'The Creation' will be sung by the Brixton Oratorio Choir.

THE prospectus of the Curtius Concert Club has now been issued. Twenty concerts will be given at Bechstein Hall on Saturday afternoons, the first on November 5th, the last on April 8th, but with an interval during the Christmas holidays, the concerts being suspended from

December 17th to January 14th. Madame Blanche Marchesi will provide a vocal recital on November 5th, and Miss Marie Brema will occupy the platform on November 26th. Piano-forte recitals have been arranged for Signor Busoni on November 19th and December 10th, and for Mr. Frederic Lamond on December 17th. On December 3rd Miss Ethel Barns and Mr. Charles Phillips will give a chamber concert. The services of Madame Carreño, Herr Schönberger, Dr. Lierhammer, and Herr von zur Mühlen have also been retained.

THE Glasgow Choral Union will give, including popular concerts, forty-two concerts between November 10th and February 25th. Dr. Cowen is again the conductor, but he will be unable to attend three of the concerts, which will be directed by M. Colonne, Herr Fritz Steinbach, and Mr. Georg Henschel. M. Henri Verbrugghen will be the leader of the orchestra. Sir Edward Elgar's oratorio 'The Apostles' will be performed, for the first time in Scotland, on November 22nd, and the same composer's 'Dream of Gerontius' on February 7th.

MR. HENRY RUSSELL has virtually completed arrangements for the autumn season of Italian opera at Covent Garden, which will commence on Monday, the 17th inst. It is proposed to give the majority, if not all, of the following works: Cilea's 'Adrienne Lecouvreur,' Giordano's 'Andrea Chénier,' Puccini's 'La Tosca' and 'Manon Lescaut,' 'Aida,' 'Un Ballo in Maschera,' 'Il Barbiere,' 'Rigoletto,' 'La Traviata,' 'Orfeo,' 'Carmen,' 'Faust,' 'Lohengrin,' 'Cavalleria Rusticana,' and 'L'Amico Fritz.' Among the singers engaged for the campaign are Mesdames Giachetti, Buoninsegna, Wayda, Aline May, Alice Nielsen, De Cisernos, Manfredi, Besler Gianoli, and Tetrizzini; and MM. Caruso, Anselmi, Dani, Vignas, Sammarco, Arimondi, and Volponi. The conductor will be Signor Campanini—a brother of the famous tenor—who was recently appointed *chef d'orchestre* at La Scala, Milan.

THE production in the German capital of Leoncavallo's opera 'Roland of Berlin' has now been definitely fixed for November 9th.

HERR STAVENHAGEN having resigned the directorship of the Royal Academy of Munich, the post has been offered to and accepted by Herr Felix Mottl.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Promenade Concert, 8, Queen's Hall.
TUE.	Promenade Concert, 8, Queen's Hall.
WED.	Promenade Concert, 8, Queen's Hall.
—	Mr. Carl Weber's Piano-forte Recital, 8.30, Bechstein Hall.
THURS.	Promenade Concert, 8, Queen's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Mr. Mark Hambourg's Piano-forte Recital, 8, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.
—	Saturday Concert, 8.30, Crystal Palace.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

COMEDY. — 'His Highness my Husband,' a Fantastic Comedy in Three Acts. Adapted from the French of Xanrof and Chancel by William Boosey.

WERE not the indebtedness of 'Le Prince Consort' to Meilhac and Halévy apparent throughout we might almost credit its authors with an intention to imitate the fantastic comedy which is the latest and most popular development of English dramatic art. Except that a further intention is constantly perceptible, the story might almost be fathered upon Capt. Robert Marshall. More obvious sources of obligation are, however, 'La Grande Duchesse de Gêrolstein' and 'La Belle Hélène,' and it is to these that the authors have primarily had recourse. It had been held doubtful

whether any processes of ablution could render presentable in England a work which might, like the subject of a well-remembered statue largely used for advertising purposes, have been named "Eat-il sale?" No great effort has, however, been necessary to qualify the work to pass our English censure, and though the indelicacy is obvious enough to those who look beneath the surface, the portion is but small which is obtrusively unpleasant. In its primary intention 'His Highness my Husband' is a pretty and sentimental love story, which the French name happily fits. What motive, indeed, of squeamishness led to the substitution of a silly and meaningless English title for that, in every way appropriate, of the original is difficult to say; we can but hope it is not another ineptitude of the Censure. In the care that is taken to indicate that the functions of the royal mate of the Queen of Corconia are limited to those assigned to the drone in the 'Commonwealth of Bees' lies the most aggressive hint of unpleasantness. In the aunt of the Queen, however, and the sometime regent of the realm, we are presented with a picture of pure animalism not in modern days to be easily rivalled outside the heroines of Meilhac and Halévy. Not unprecedented in the same authors is the vein of sentimentality which is explored by their imitators. In assigning to the Grande Duchesse de Gêrolstein a song so pretty and delicate as 'Dites-lui' was found in 1867 the crowning proof of cynicism. No such ditty is assigned Xénofa, who is the counterpart of the Grande Duchesse, and it is in the comments or implication of the members of the Council and the maids of honour round the throne, who constitute the divided chorus, that the offence is lodged.

Prince Cyril of Ingra, the son of the discredited and disreputable monarch of that realm, a figure that would have stood prominent in the congress of kings in exile whom Voltaire depicts as assembled in Venice, has married the juvenile Queen of Corconia. More love than is ordinarily experienced in the case of such nuptials is present on this occasion. The constitution of Corconia limits, however, the functions of the royal consort to attendance upon his spouse on State occasions, and to securing the royal succession, forbidding him any voice in royal councils, and any opinion on matters of State. Against this ignominy the prince revolts. Though a model of uxoriousness and fidelity, Queen Sonia is a stickler for Court etiquette. Like Lovelace in his address to Lucasta, she might say to her spouse:—

I could not love thee, dear, so much
Lov'd I not honour more.

When he purposely abstains from the performance of the covenanted duties, she drags him from his bedroom by armed lifeguardsmen. The quarrel and reconciliation thus begotten are neither mock-heroic nor wholly comic. The scenes brought about are, indeed, powerful and dramatic, and contribute greatly to the hold obtained upon the audience. A capital interpretation is supplied. The love passages between the royal couple are effectively rendered by Mr. Leonard Boyne and Miss Miriam Clements; Miss Lottie Venne shows her customary sprightliness and sauciness

as Xénofa; and Mr. Eric Lewis reveals as his ex-majesty of Ingra his admirable comic method.

HAMLET AND ELSINORE.

Beldare, Leinster Road West, Rathmines, Dublin.

THE recent articles in the *Athenæum* by Mrs. C. C. Stopes (May 21st) and Mr. Percy Simpson (June 4th) open up fresh vistas of survey in a well-scanned horizon. They have been helpful in the developing of a clue. A now well-accredited fact in Elizabethan stage history seems to account for the presence of Hamlet on the English stage, to suggest a reason for Shakespeare's association of Hamlet with Elsinore, to have supplied him with a solid substratum of fact for the whole episode of the players, and possibly may shed light on his strange usage of Rosencrantz and Guildenstern. A company of English actors visited Elsinore in 1585 and 1586. Frederick II. of Denmark had just completed, after lavish expenditure, his new castle of Kronborg, and they were probably summoned to entertain his numerous guests at the opening ceremonies. The names of these players were entered in the town records of Elsinore, and are now preserved in the State archives at Copenhagen. The names there given are Wilhelm Kempe, Daniell Jouns, Thomas Stievens, Jurgeun Brieun, Thomas Koning, Thomas Pope, and Robert Persj. I find three of these names — William Kempt, Thomas Pooppe, and George Bryan—in the list of "principal actors in all these plays" in the First Folio. Two things may be safely inferred: that all the details of this memorable tour were exhaustively discussed and described in theatrical circles; that somehow or other the players got hold of the intensely dramatic 'Historie of Hamlet,' and on their return at once successfully utilized it for the London playhouses. The first reference to 'Hamlet' appears a few years after their return. Mrs. Stopes makes a slip in assigning it to Greene in his 'Menaphon.' It was written by Thomas Nash, in a preface prefixed to Greene's 'Menaphon,' which was published on August 23rd, 1589. Frederick II. of Denmark was a practical patriot who gloried in the traditional history of his native land. He had the walls of the "great chamber" in his new castle on the Kattegat covered with

"Tapestary of fresh-coloured silke, without gold, wherein all the Danish kings are exprest in antique habits, according to their severall times, with their armes and inscriptions, containing all their conquests and victories."

A few of these mural historical portraits are still preserved in the Museum of Northern Antiquities at Copenhagen.

The story of 'Amlet the Dane,' by Belleforest, was first published in Paris in 1570, but Saxo's version was known to Danish scholars of the time, and Horvendile, Fengon, and Hamlet were probably represented, with their deeds recorded in this historical portrait gallery.

The references to the tapestry and the portraits by Shakespeare are proofs that these "presentments" were studied by the actors.

It has been suggested that Shakespeare in some capacity accompanied the troupes, but he shows no particular knowledge of the physical aspects of the neighbourhood. A recent visit to Elsinore satisfied me on this point. For instance, in the ghost scene, Act I. scene iv., he speaks of the "dreadful summit of the cliff, that beetles o'er his base into the sea." There is no such precipice adjacent; one can almost step from the ramparts on which the ghost walked on to the seashore. Again, he speaks of the "morn, in russet mantle clad, walks o'er the dew of yon high eastward hill"; from the castle walls you see across the Oresund the Norwegian watering-place Helsingborg.

Sufficient emphasis has not been given to the fact that the association of Hamlet with

Elsinore is entirely Shakspearean. What moved him to wrench the story from its historical setting in Northern Jutland? Belleforest speaks of Hamlet as Prince of Jute.

Shakspeare has completely changed the venue, and this to the entire satisfaction of the natives. At Elsinore it is a grave matter of offence if doubt is expressed as to the genuineness of the reputed grave of Hamlet, and an act of perpetration of this geographical error is in process in the erection of an imposing statue to Shakspeare. This anatopism was not a "trick of his strong imagination," but the result of his unique system of utilizing every vestige of hearsay gleanings.

To the players Elsinore was Denmark. Specially engaged and received, they were witnesses of the lavish entertainment, of the pomp and magnificence, which the royal Frederick had prepared for his numerous guests on the occasion of the opening of his new castle. In their minds Elsinore was the hub and centre of Danish nationality, and Shakspeare was content to accept it as such from the florid reports of his travelled fellows. To the same source may be traced Shakspeare's knowledge of the names and characters of Rosencrantz and Guildenstern. Of notable families, they would probably be summoned from school to attend the Court functions at Elsinore. Hamlet addresses them as "Good lads," and this synchronizes with their actual ages. Mr. Simpson's conjecture is apparently definitive; but on closer consideration I should say it is highly improbable that Shakspeare borrowed the names from the volume discovered by Prof. Strong. The dates are too approximate; it is questionable whether the book could reach England so rapidly; and a popular dramatist, with his "small Latin and less Greek," would scarcely affect a volume so erudite and technical. It being admitted that Shakspeare did handle it, would he, with his exquisite sense of fitness, select haphazard the names of two disagreeable characters from the satellites of a great scholar and scientist? There is *malice prepense* in the portraits, and the secret of Shakspeare's personal dislike has yet to be explained. Would the players have anything to do with it? Hamlet pertinently remarks, "After your death you were better have a bad epitaph than their ill report while you live." But beyond question the visit to Elsinore of the English actors in 1586 gave Shakspeare the cue for his introduction of the players into 'Hamlet,' and establishes the identity of "that most comical and conceited cavalere Monsieur du Kemp" as the clown, so slyly reprehended in the play for his incorrigible "gagging." Strange and inscrutable are the ways of Shakspeare. After three centuries we tentatively guess at his purposes. Setting forth to immortalize a Norse prince, he turns aside to thrust into eternal cognizance the small band of players with whom he was associated, and to whom he was beholden for the very stuff out of which the play was wrought.

This is important, and it is remarkable that it has so long eluded the vigilance of Shakspearean commentators. W. A. HENDERSON.

Dramatic Gossip.

'THE GOLDEN LIGHT' of Madame Raoul Duval, produced by Mrs. Brown Potter on September 29th at the Savoy Theatre, was withdrawn after three performances. It had no claim to dramatic significance, and depended wholly for its success upon the costumes of the leading actress. Madame Duval is, we are told, the sister of Mrs. Potter. Mr. Abingdon and Mr. Gilbert Hare assisted in the production of a piece predestined to failure.

On the afternoon of the 25th inst. Miss Viola Tree will appear for the benefit of the Actors' Benevolent Fund as Trilby in a solitary revival

at His Majesty's of Du Maurier's well-known adaptation.

On February 17th, 1905, Sir Henry Irving will unveil in Bath a memorial to James Quin. Since Bath is celebrating an actor not too closely connected with her stage, she may, perhaps, see her way to commemorate John Henderson, who enjoys a kind of immortality as the Bath Roscius.

THE plays to be given by Mr. Charles Fry in his eleventh series of performances at the Court consist of 'Love's Labour's Lost,' 'Othello,' and 'King Henry VIII.'

'THE PRAYER OF THE SWORD,' at the Adelphi, is now compressed into four acts, and benefits greatly by the alteration. It is much to be regretted that managers cannot acquire wisdom until, to use the words of an old play, it "is beaten into them."

AFTER almost as many wanderings as Odysseus, 'The Duke of Killicrankie' has returned to his first home, and reappeared on Monday at the Criterion.

MR. JOSEPH COMYNS CARR has finished 'The Lonely Queen,' the poetical drama he has written for Mr. Lewis Waller. The play will be produced during the present season, with Miss Evelyn Millard as the heroine.

MISS MARIE TEMPEST proposes to reappear in London before long in 'The Freedom of Suzanne,' a comedy for which Mr. Cosmo Gordon Lennox is responsible.

MR. TREE seems disposed to put a spoke in the wheel of the management of the Stratford-on-Avon Theatre. He is credited with the intention of giving during the Shakspeare week of 1905 a series of afternoon and evening representations of Shakspearean plays. Further particulars concerning this ambitious scheme will in time, it is not to be doubted, be forthcoming.

'SUMMER VISITORS' is the title of a dramatic satire on the Russian upper middle class, which has been written by Maxim Gorki, and is before long to be produced in St. Petersburg.

'LE GRILLON DU FOYER' is the title of an adaptation of 'The Cricket on the Hearth,' with which the Odéon has reopened. In this M. Janvier is Caleb Plummer, M. Séverin Edward Plummer, Mlle. Tailhade Bertha, and Mlle. Sylvie Dot.

THE latest novelty at the Palais Royal consists of 'Madame X,' a three-act vaudeville by MM. G. Marot and E. Depré. The high seasoning attached to this delicacy (?) failed to commend it to public taste.

'LE FRIQUET,' adapted by M. Gauthier Villars from a novel by Gyp, and produced at the Gymnase Dramatique with a certain amount of success, is a plaintive and rather lachrymose piece, the heroine of which, a performer on the trapeze, misses her spring and is killed through seeing the man she worships making love to another woman.

TO CORRESPONDENTS.—C. F. H.—G. C. M. S.—C. H.—W. H. B.—received.

C. F. H.—Nothing of the sort vacant.

A. H.—Certainly.

No notice can be taken of anonymous communications.

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